FLAMENCO

200 EJERCICIOS PARA GUITARRA FLAMENCA

200 Exercises for Flamenco Guitar

Juan Lorenzo

Serie Didáctica
Instructional Series

INCLUYE compact disc DIGITAL AUDIO INCLUDED

Escuela Oscar Herrero

PRÓLOGO

Este libro contiene los fundamentos técnicos de la guitarra flamenca, es necesario analizar todos los ejercicios realizándolos lentamente, con una práctica constante hasta conseguir una gran habilidad en su ejecución.

Además, en nuestros días, la guitarra flamenca ha conseguido un alto grado de evolución gracias a los aportes técnico-artísticos de intérpretes como Paco de Lucía, Manolo Sanlúcar, Serranito, etc. por lo que es necesaria una buena preparación para poder afrontar todas las dificultades de un arte tan rico y fascinante.

PROLOGUE

This book contains the basic techniques for playing flamenco guitar. All the exercises should be done slowly, practicing constantly to develop skill in playing.

Flamenco guitar today has evolved considerably because of the technical and artistic contributions from musicians like Paco de Lucía, Manolo Sanlúcar, Serranito and others. Good preparation is required to master all the difficulties of this rich and fascinating art.

JUAN LORENZO

San Francisco War Memorial & Performing Arts Center, USA (19 abril / April 2008)

BIOGRAFÍA DE JUAN LORENZO

Nacido en Italia, de origen español. Guitarrista flamenco que ha alcanzado, por méritos propios, un lugar privilegiado en el panorama flamenco europeo. Completó sus estudios musicales en Sevilla con Mario Escudero y Miguel Pérez, tocando también en los tablaos más selectos de la ciudad.

En sus veinte años de carrera artística ha ofrecido más de 2000 conciertos colaborando con algunos de los más prestigiosos artistas internacionales de flamenco, como los guitarristas José Luis Postigo, Víctor Monge "Serranito", Manitas de Plata, Merengue de Córdoba, Oscar Herrero, con los cantaores José de la Tomasa, Carmen Sánchez, Felix de Lola y Javier Hidalgo, con los bailaores José Greco, Antonio Márquez, Joaquín Grilo, "El Junco", Juan Ortega, Joaquín Ruiz, Miguel Ángel Espino y Carmen Reina, y los artistas pop Andrea Bocelli, Mario Reyes de "Gipsy Kings", Jethro Tull, Tony Esposito, Gianni Morandi, Al di Meola y Pino Daniele.

En 1996 Juan Lorenzo fundó su propia compañía de flamenco llamada "Flamenco Libre" ofreciendo varias giras por Italia, España, Francia, Inglaterra, Alemania, Suiza, Ex-Yugoslavia y Túnez, tocando al mismo tiempo como solista en dúo con el guitarrista clásico Flavio Sala y con orquestas por Europa, Estados Unidos y Rusia. Un año después tomó parte en la grabación del vídeo "La Feria de Abril", promocionado por una de las más famosas instituciones de flamenco, la Fundación Cristina Heeren de Sevilla, haciendo una gira por Europa.

Su interés por la enseñanza del flamenco le ha llevado a escribir numerosos ensayos, libros y métodos de flamenco, así como también varias grabaciones distribuidas por Europa, Estados Unidos y Japón, lo que lo convierte en uno de los profesores de flamenco más solicitados tanto dentro de Italia, como fuera de esta.

Juan Lorenzo toca guitarras de Conde Hermanos (España) y Camillo Perrella (Italia).

BIOGRAPHY'S JUAN LORENZO

Born in Italy of Spanish parents. A flamenco guitarist who by his own merits has earned a privileged place on the European flamenco scene. He studied music in Seville under Mario Escudero and Miguel Pérez and played in the city's most select tablaos.

In twenty years of performing he has given over 2000 concerts, collaborating with some of the most prestigious international flamenco artists, such as guitarists José Luis Postigo, Víctor Monge 'Serranito', Manitas de Plata, Merengue de Córdoba and Oscar Herrero; singers José de la Tomasa, Carmen Sánchez, Felix de Lola and Javier Hidalgo; dancers José Greco, Antonio Márquez, Joaquín Grilo, El Junco, Juan Ortega, Joaquín Ruiz, Miguel Ángel Espino and Carmen Reina; and pop artists Andrea Bocelli, Mario Reyes of the Gipsy Kings, Jethro Tull, Tony Esposito, Gianni Morandi, Al di Meola and Pino Daniele.

In 1996, Juan Lorenzo founded his own flamenco company, called Flamenco Libre, and performed in tours in Italy, Spain, France, England, Germany, Switzerland, the former Yugoslavia and Tunisia. He also performed as a soloist, in duos with classical guitarist Flavio Sala and with orchestras in Europe, the United States and Russia. The following year, he took part in recording a video entitled La Feria de Abril, promoted by one of the most famous flamenco institutions, the Cristina Heeren Foundation of Seville, and performed in a European tour.

His interest in teaching flamenco has led him to write numerous essays, books and flamenco methods and made several recordings distributed in Europe, the United States and Japan, which has made him one of the most sought-after flamenco teachers in Italy and elsewhere.

Juan Lorenzo plays guitars made by Conde Hermanos (Spain) and Camillo Perrella (Italy).

JUAN LORENZO

Tchaikovsky Concert Hall (Moscú / Moscow, 30 marzo / March 2008)

Sumario - Contents

1) Uso del pulgar

1) *Using the thumb* 1

I) Estudio de tresillos, semicorcheas, cinquillos y dobles tresillos o seisillos
Studies of triplets, sixteenths, quintuplets and sextuplets 1

II) Estudio del arpegio con el pulgar
Arpeggio studies with the thumb 3

III) Técnica del pulgar repetido
Repeating thumb stroke 4

IV) Técnica del pulgar/índice
Thumb-index technique 5

V) Técnica del alzapúa
Alzapua technique 16

VI) Estudio del alzapúa
Alzapua Studies 17

2) Arpegios

2) *Arpeggios* 21

I) Acordes
Chords 22

II) Fórmulas de arpegios fundamentales de la guitarra flamenca
Basic arpeggio patterns for flamenco guitar 23

III) Arpegios con apertura del índice / medio y medio / anular
Arpeggios with opening index-middle fingers and middle-ring fingers. 28

3) Trémolo

3) *Tremolo* 29

I) Estudio del trémolo con *p i a m i* sobre una cuerda
Tremolo exercises with p i a m i *on one string* 30

II) Trémolo con *p i a m i* sobre cuerdas cercanas
Tremolo exercises with p i a m i on adjacent strings. 32

III) Otros ejercicios de trémolo
More tremolo exercises 34

IV) Ejercicios con digitaciones para desarrollar el trémolo
Fingering exercises to improve tremolo 35

4) Picado
4) Picado 37

I) Ejercicio cromático en todo el diapasón
Chromatic exercise over the entire neck 38

II) Picado en tresillos, semicorcheas y cinquillos
Picado in triplets, sixteenths and quintuplets 41

III) Ejercicios de picado a 2 y 3 dedos
Picado exercises with 2 and 3 fingers 43

Otras variantes 1
More variations 1 46

Otras variantes 2
More variations 2 48

IV) Picado con digitación *a m i, i m a* con el toque apoyado
Picado using a m i, i m a *fingering with rest stroke* 50

V) Arpegio de picado
Picado arpeggios 51

Más estudios de arpegios de picado útiles para la mano izquierda
More picado arpeggio exercises for the left hand 51

VI) Fórmulas de ejercicios para el picado y para la mano izquierda
Exercise patterns for picado and left hand 53

VII) Ejercicio cromático
Chromatic exercise 56

Pulgar - picado
Thumb - picado 57

VIII) Combinación de pulgar - picado
Thumb-picado combination 59

IX) Técnica del arpegio / picado
Arpeggio-picado technique 61

5) Rasgueados
5) Rasgueados *(Flamenco strumming)* 64

Tipos de rasgueados
Types of rasgueados 65

Estudio básico
Basic study 66

III) Ejercicios con semicorcheas, cinquillos y tresillos
Exercises with sixteenths, quintuplets and triplets 66

IV) Ejercicios en compás de 12/4 con distintas digitaciones
Exercises in 12/4 time with different fingerings 67

V) Ejercicios varios
Miscellaneous exercises 69

6) Golpe
6) Finger taps 71

Ejercicios con el golpe
Exercises with finger taps 72

Ligados con abertura de los dedos de la mano izquierda
Slurs with the fingers of the left hand opening 73

7) Estudios
7) Studies 77

El martillo 77

Paseo 79

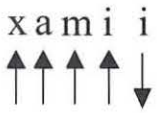
Virtuoso 85

Picando 88

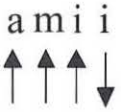
Ritmo en doce 90

- SIMBOLOGIA DE LA MUSICA FLAMENCA -
- SYMBOLS USED IN FLAMENCO MUSIC -

Rasgueado con el dedo índice de la mano derecha
Rasgueado with the index finger of the right hand

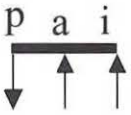


Rasgueado en cinquillo con los dedos "meñique - anular - medio - índice"
Rasgueado in quintuplets with the little, ring, middle and index fingers

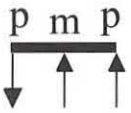


Rasgueado en semicorcheas con los dedos "anular - medio - índice"
Rasgueado in sixteenths with the ring, middle and index fingers

Rasgueado con los dedos "anular - medio" juntos
Rasgueado with the ring and middle fingers together



Rasgueado en tresillo con los dedos "pulgar - anular - índice"
Rasgueado in triplets with the thumb, ring, and index fingers



Rasgueado en tresillo con los dedos "pulgar - medio - pulgar"
Rasgueado in triplets with thumb, middle finger, thumb

Rasgueado con el dedo pulgar
Rasgueado with the thumb

Golpe sobre la tapa con el dedo anular
Finger tap on the soundboard with the ring finger

Golpe sobre la parte alta de la tapa, junto con los bajos, con el dedo medio o índice
Finger tap at the top of the soundboard together with base notes, with middle or index finger

x

Dedo meñique de la mano derecha
Little finger of the right hand

1) USO DEL PULGAR

1) USING THE THUMB

El pulgar en la guitarra flamenca es de fundamental importancia, es necesaria una correcta aplicación debido a que en todas las piezas este dedo realiza una acción primaria.
La técnica usada es casi siempre la del toque apoyado con una pequeña rotación del pulso.

The thumb is vitally important in playing flamenco guitar. It must be used correctly because its action is fundamental in all pieces. The technique most commonly used is the rest stroke with slight rotation of the wrist.

Examinamos los siguientes puntos:
Let's look at the following points:

I) ESTUDIO DE TRESILLOS, SEMICORCHEAS, CINQUILLOS Y DOBLES TRESILLOS O SEISILLOS
Studies with triplets, sixteenths, quintuplets, and sextuplets

II) ESTUDIO DEL ARPEGIO CON EL PULGAR
Arpeggio studies with the thumb

III) TÉCNICA DEL PULGAR REPETIDO
Repeating thumb technique

IV) TÉCNICA DEL PULGAR / ÍNDICE
Thumb / index technique

V) TÉCNICA DEL ALZAPÚA
The alzapua technique

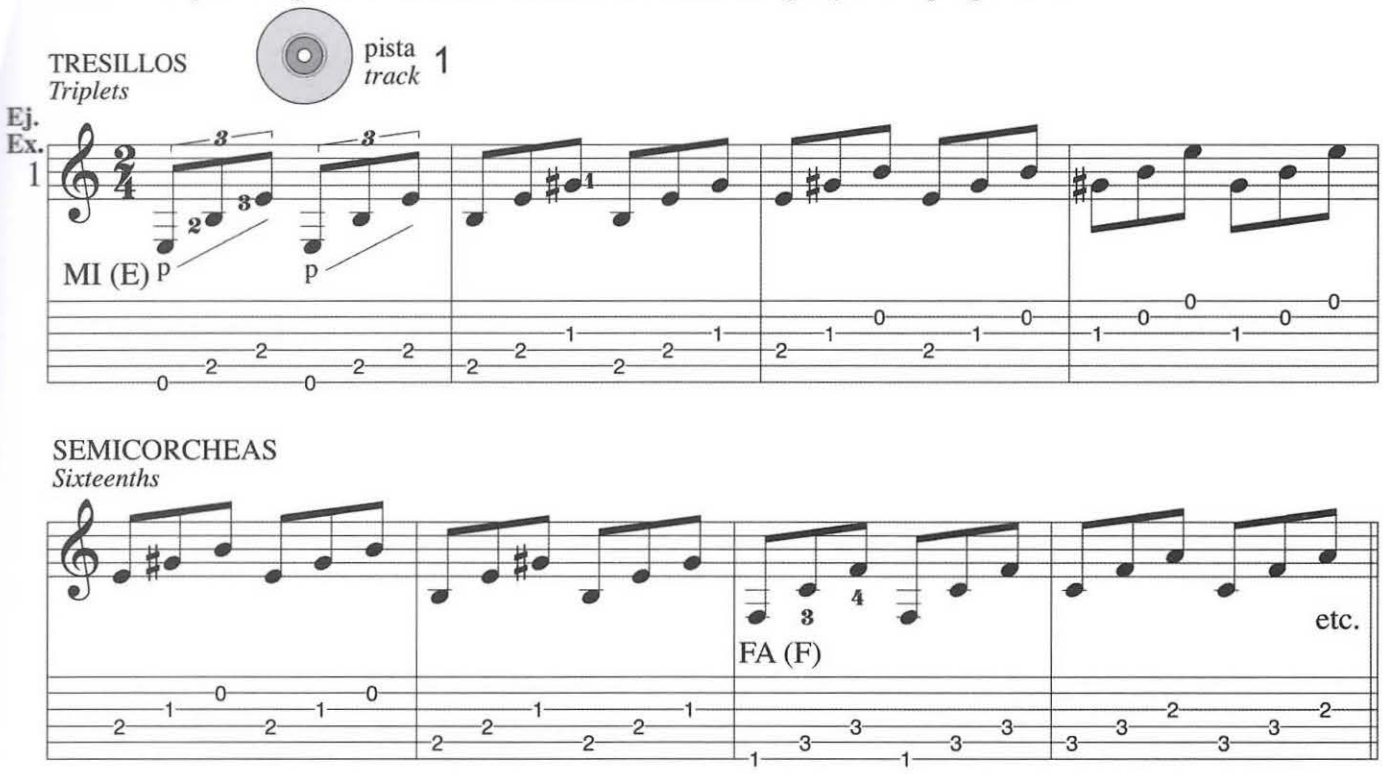
Nota: En los siguientes ejercicios usamos los acordes de MI y de FA, lo importante es concentrarse en la mano derecha.
N.B. The E and F chords are used in the following exercises. Concentrate mainly on the right hand.

(TÉCNICA FUNDAMENTAL DEL PULGAR)
(BASIC THUMB TECHNIQUE)

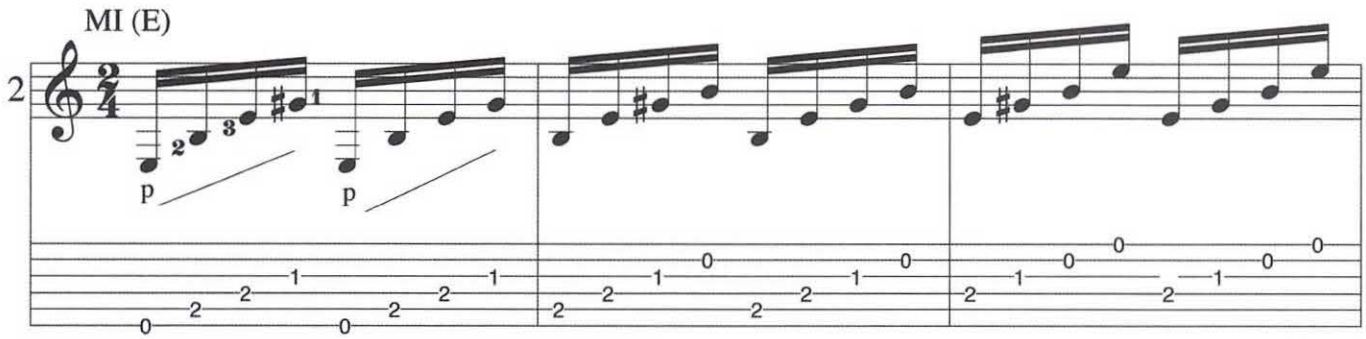
I) TRESILLOS, SEMICORCHEAS, CINQUILLOS Y DOBLES TRESILLOS O SEISILLOS

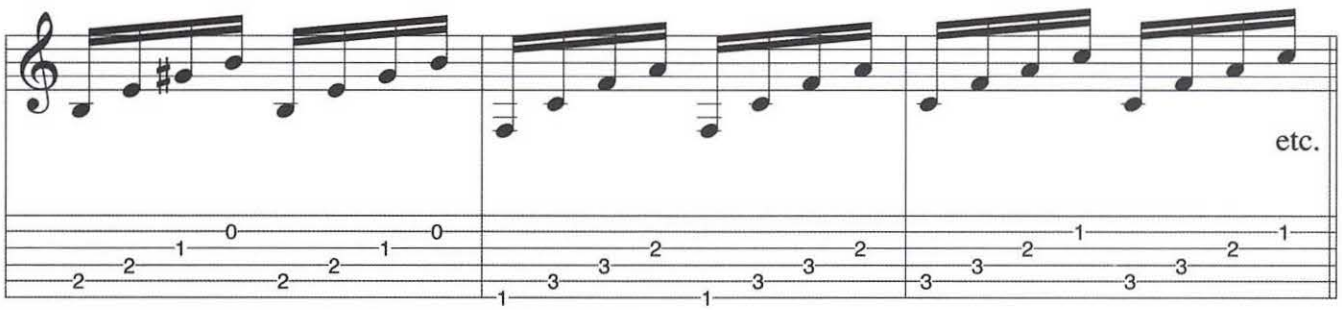
1) TRIPLETS, SIXTEENTHS, QUINTUPLETS AND SEXTUPLETS

Practicar los siguientes ejercicios de pulgar con la técnica del toque apoyado utilizando cualquier progresión de acordes.
Practice the following thumb exercises with the rest stroke using any chord progression.

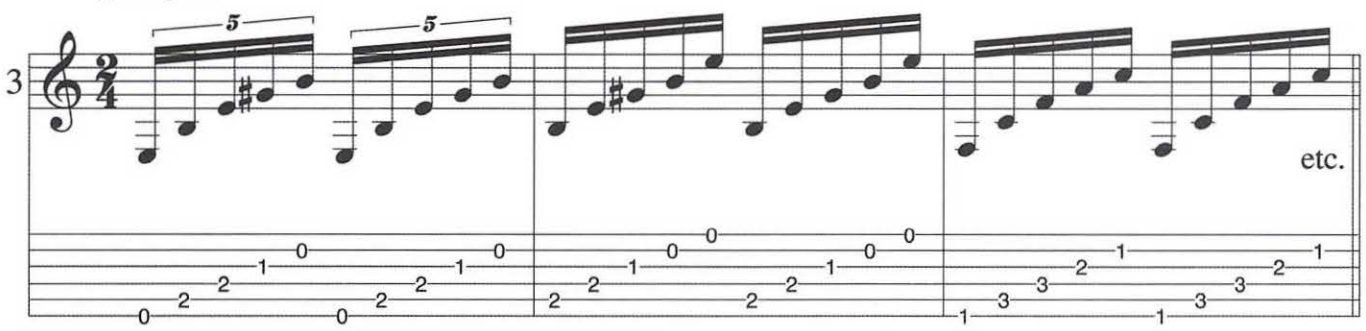


MI (E)

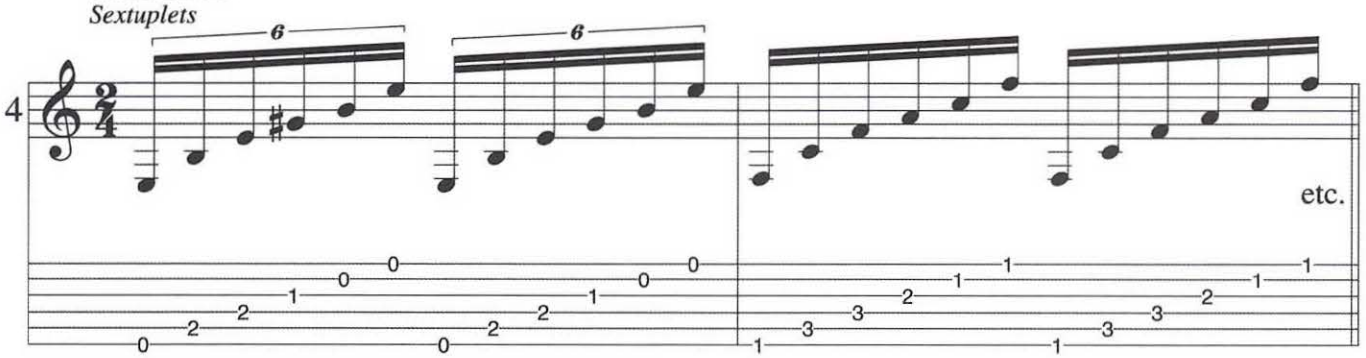




CINQUILLOS
Quintuplets

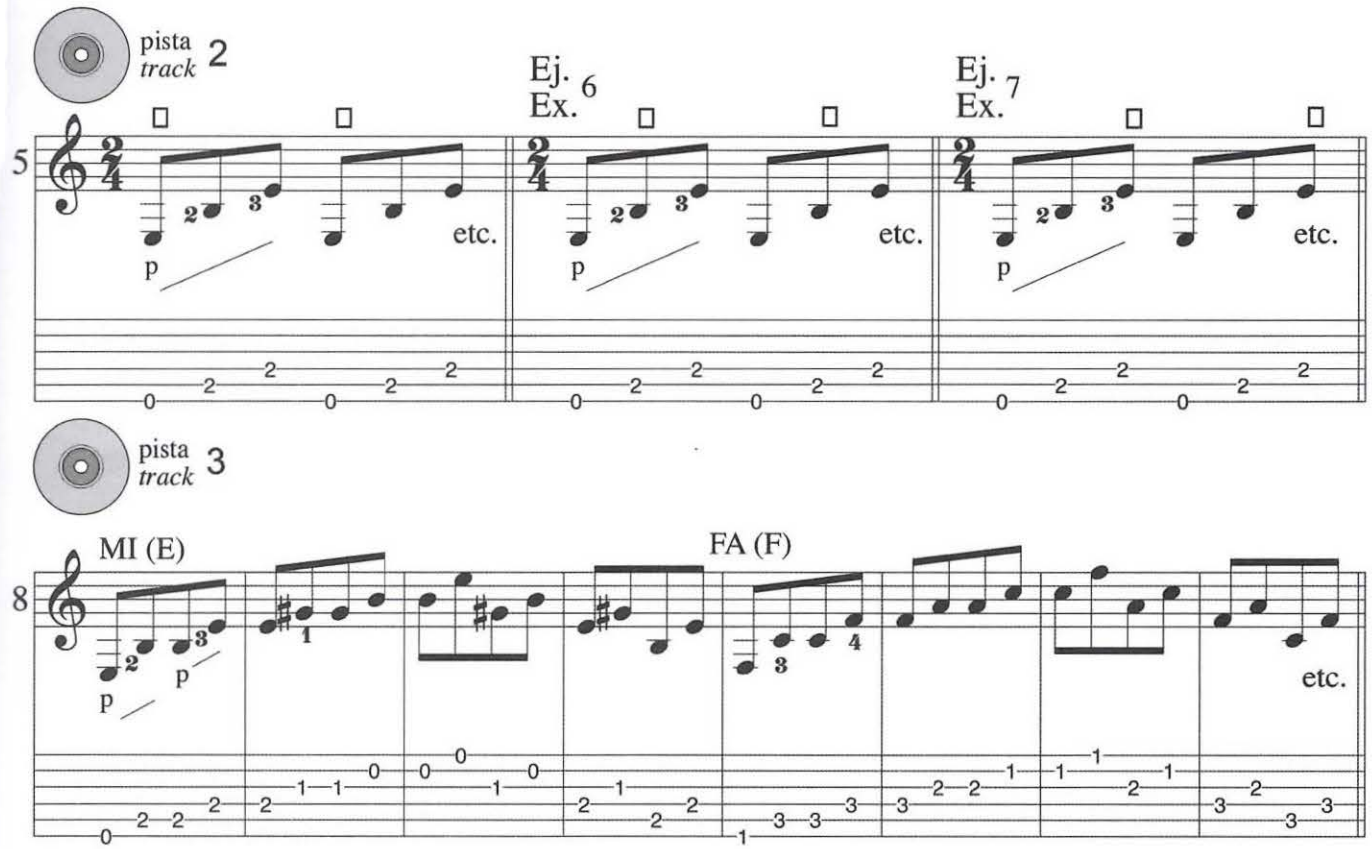


SEISILLOS
Sextuplets



Practicar sucesivamente el ejercicio nº1 a tresillos usando la técnica del golpe (□) del siguiente modo: 5 - 6 - 7....

Practice exercise 1 in triplets using finger taps (□) as follows: 5, 6, 7, etc.



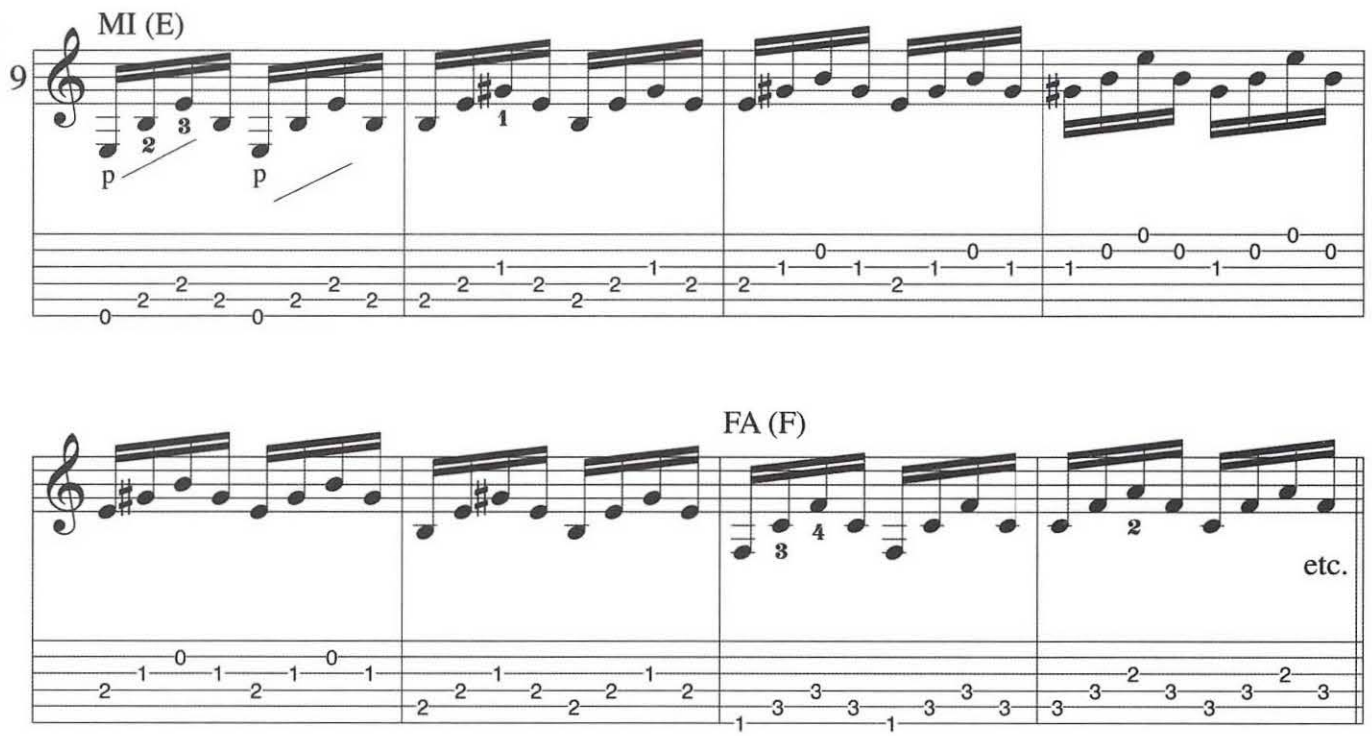
II) ARPEGIOS CON EL PULGAR

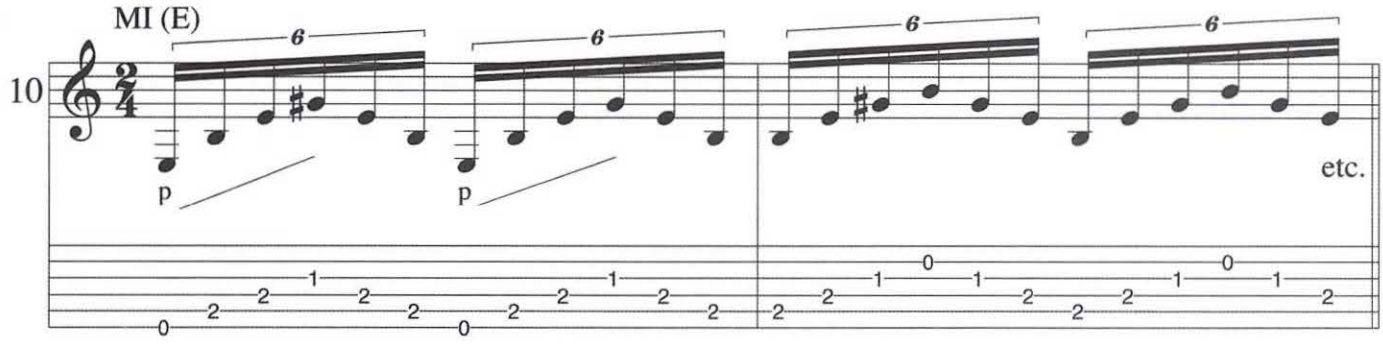
II) THUMB ARPEGGIOS

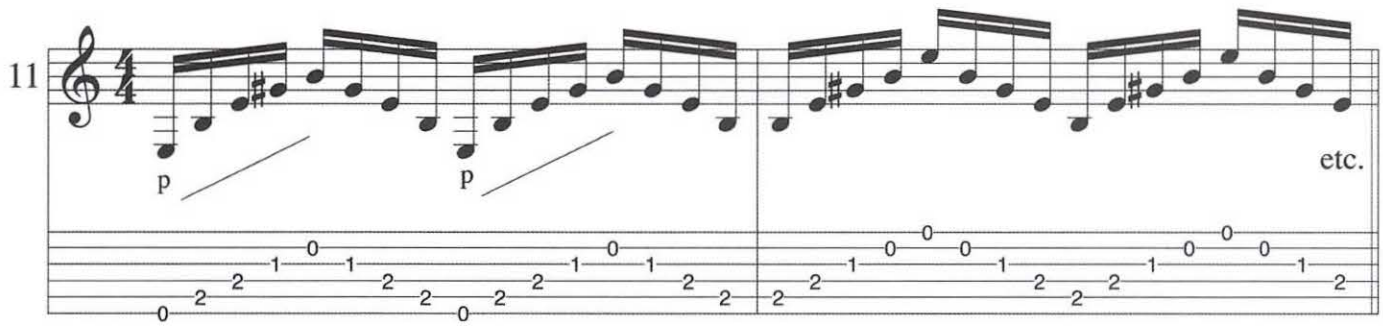
pista *track* 4

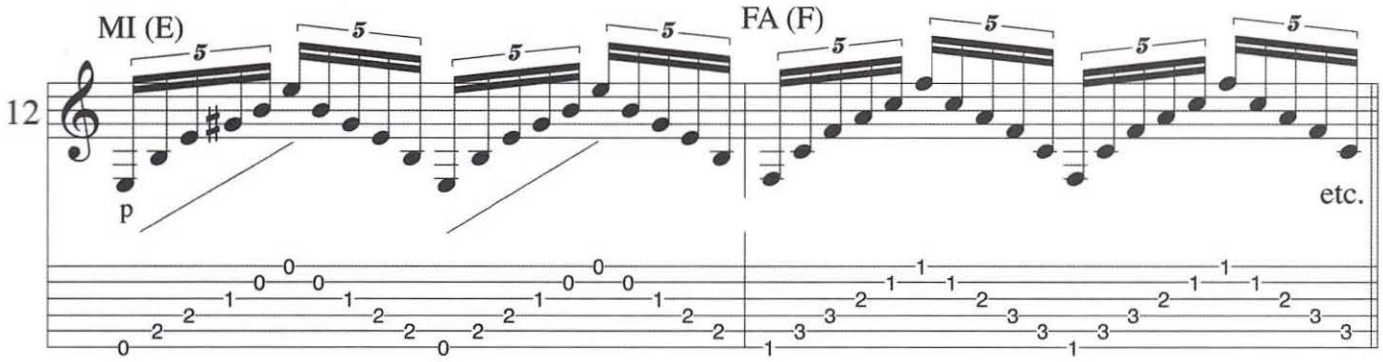
Practicar siempre con la técnica del toque apoyado

Always practice using the rest stroke









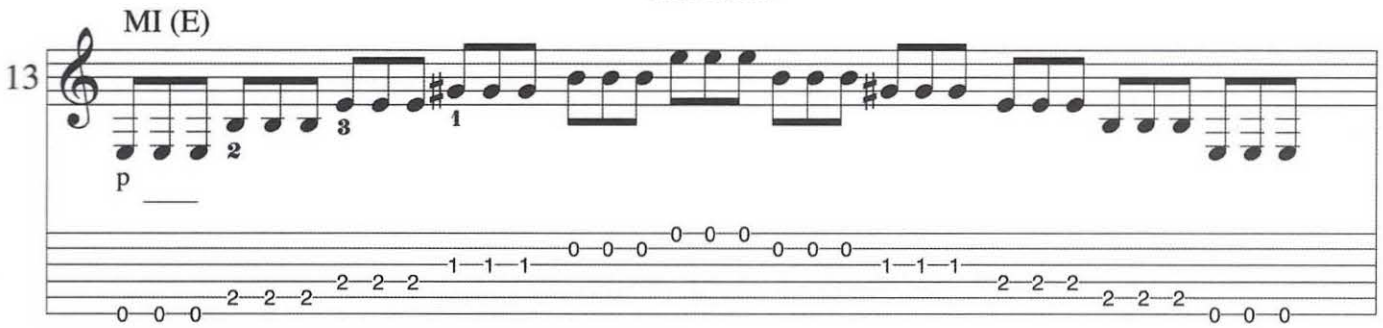
III) TÉCNICA DEL PULGAR REPETIDO

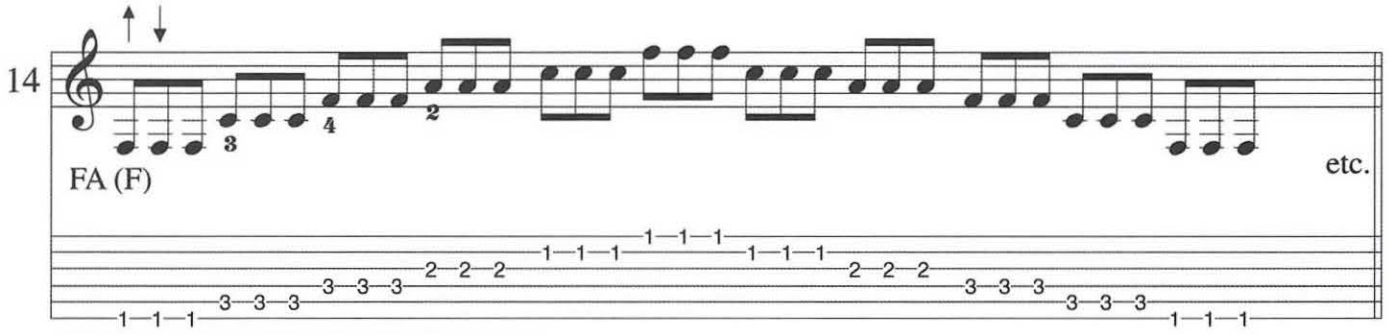
III) REPEATING THUMB TECHNIQUE

pista *track* 5

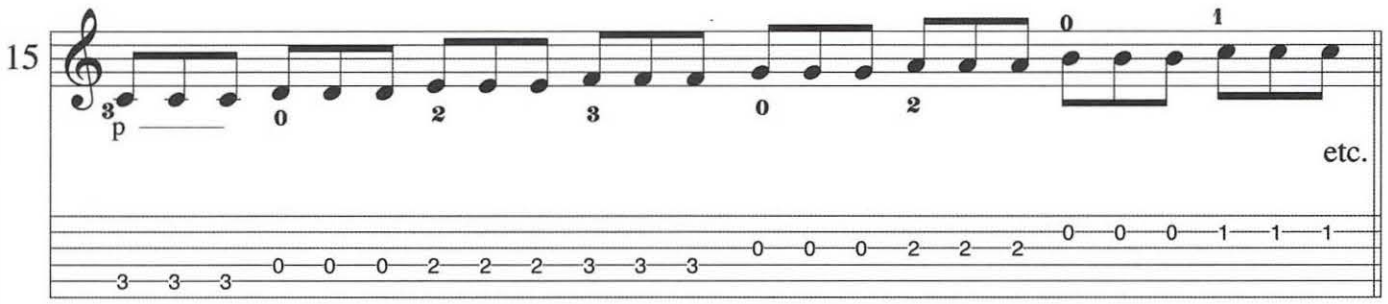
Toque apoyado

Rest stroke





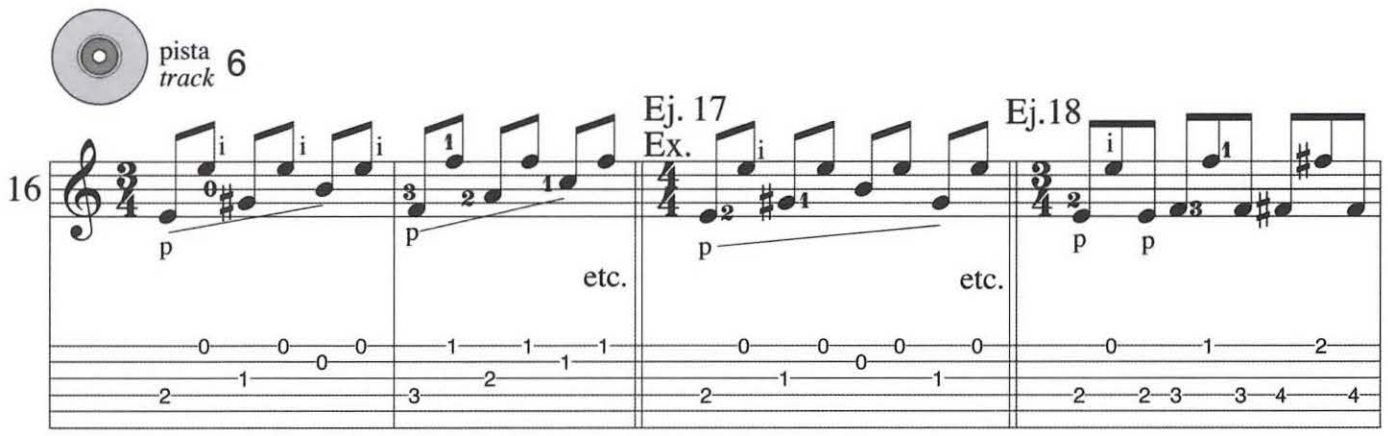
Aplicar la técnica del pulgar en tresillos en las escalas
Use the thumb technique with triplets in scales

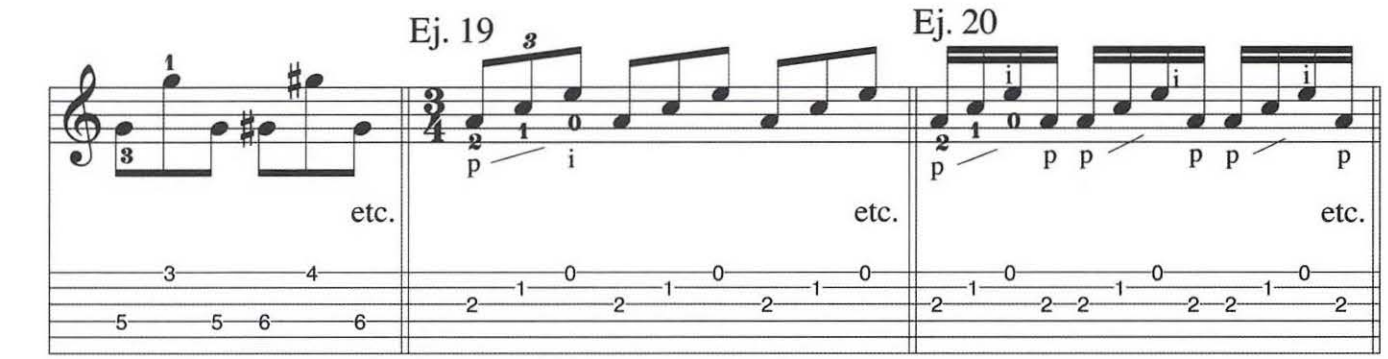


IV) TÉCNICA DEL PULGAR / ÍNDICE

IV) THUMB-INDEX TECHNIQUE

Ejercicios usando la técnica del pulgar / índice. Pulgar siempre con el toque apoyado
Exercises using the thumb and index finger, the thumb always with the rest stroke





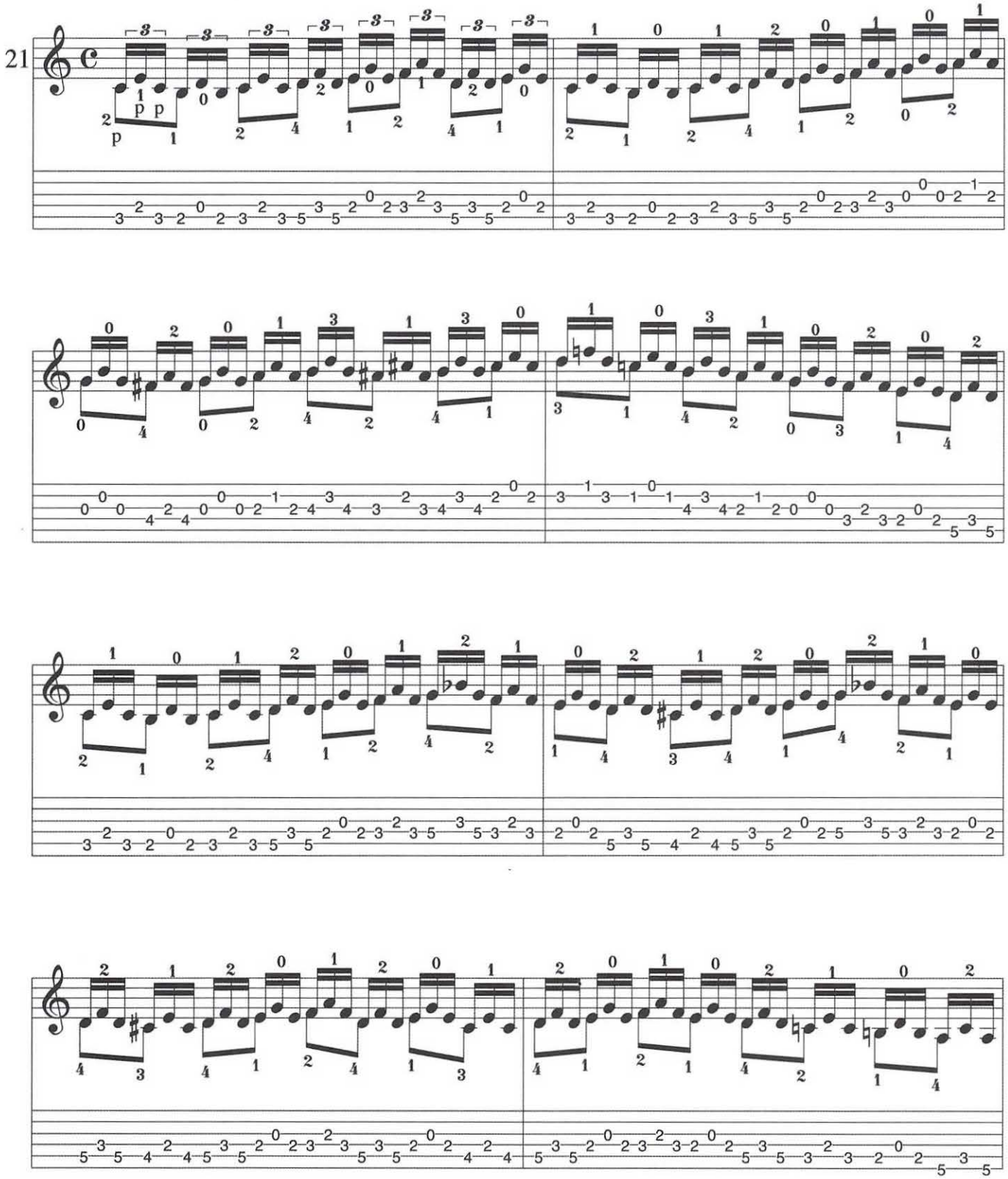
EJERCICIOS ÚTILES PARA EL PULGAR

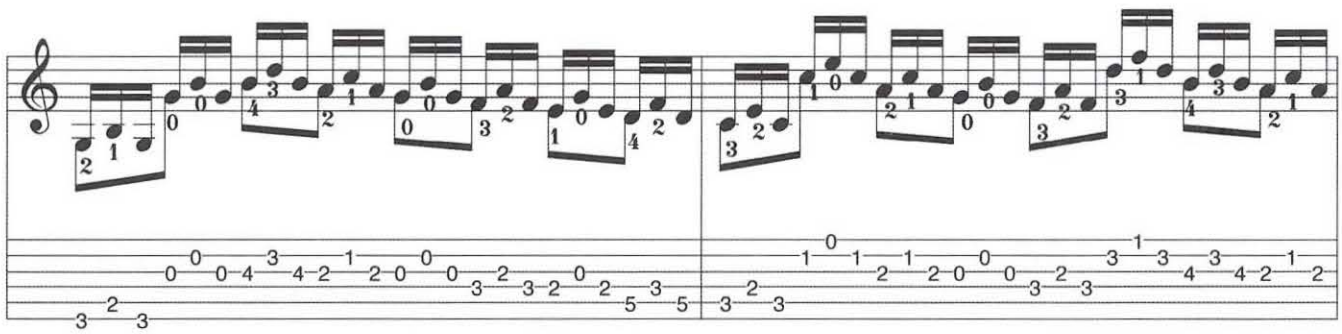
THUMB EXERCISES

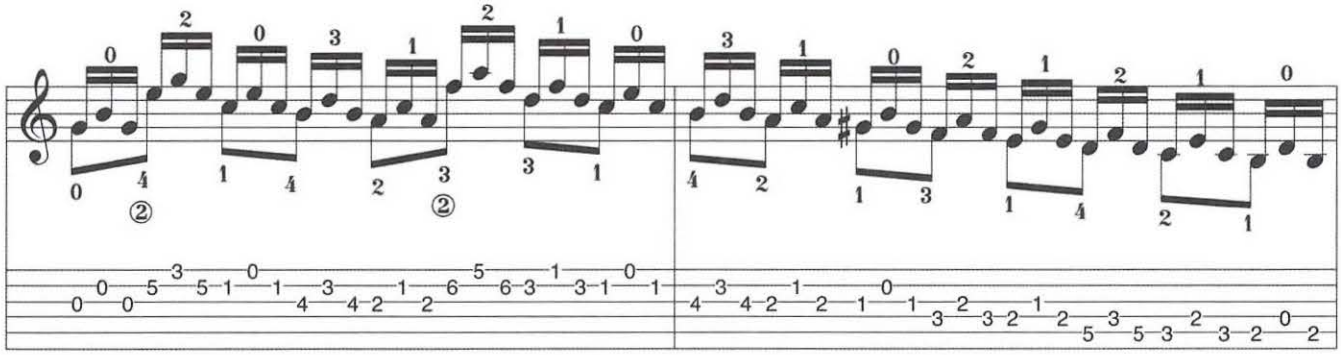
Saltos de tres en DO Mayor

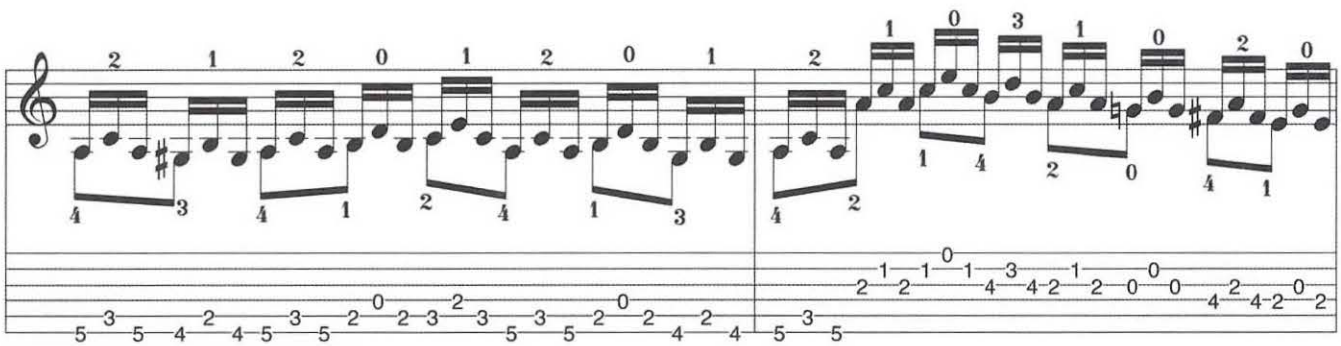
Major third intervals in C

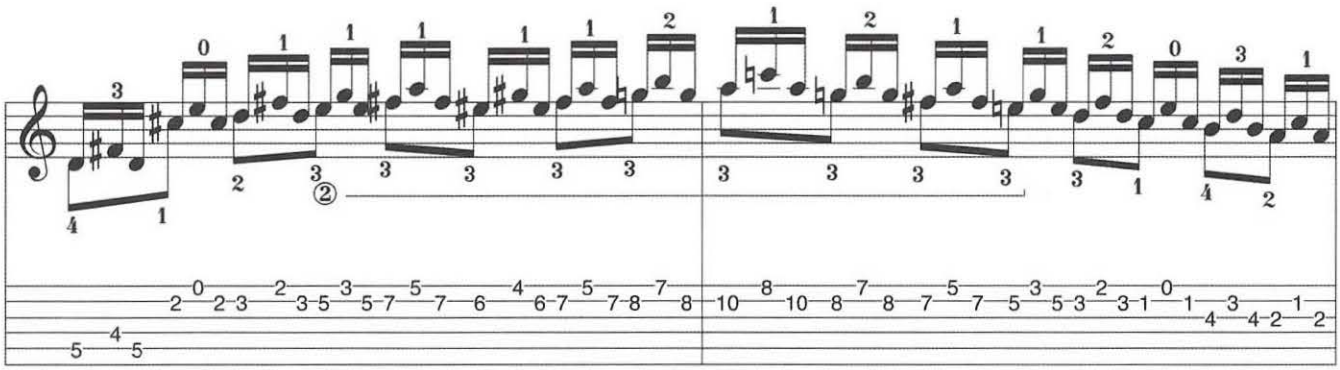
pista *track* 7

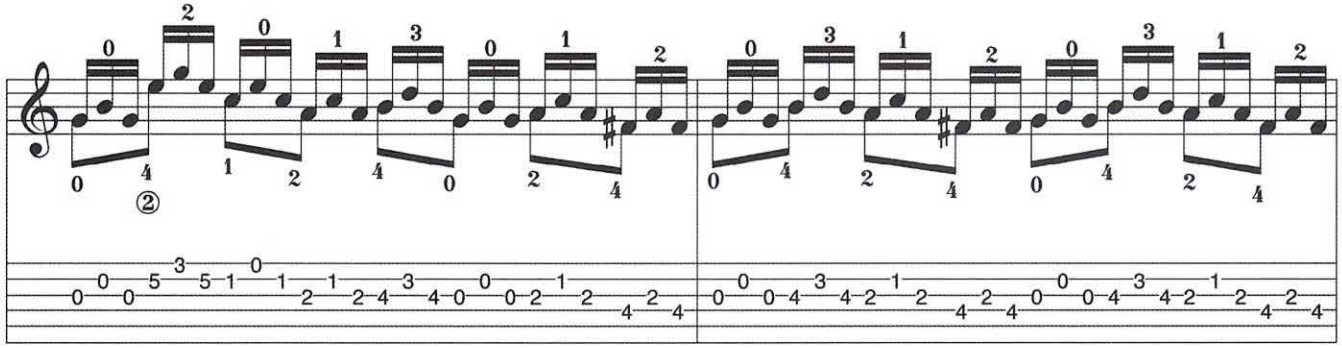


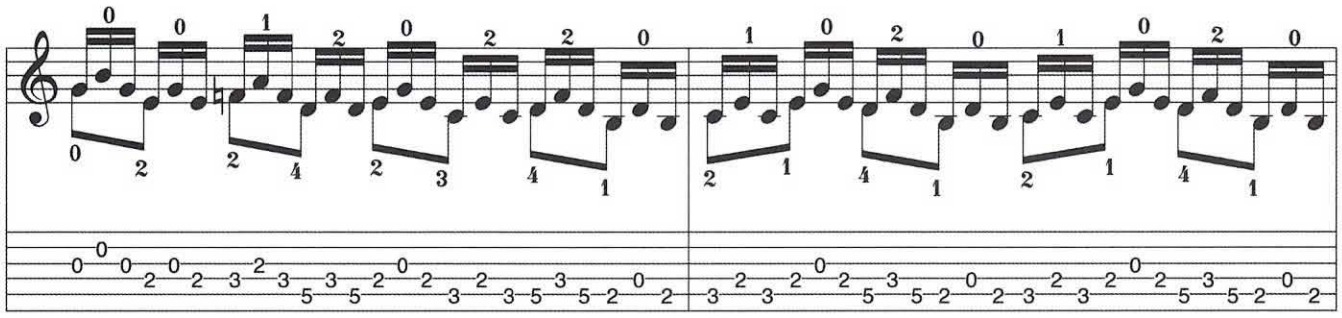


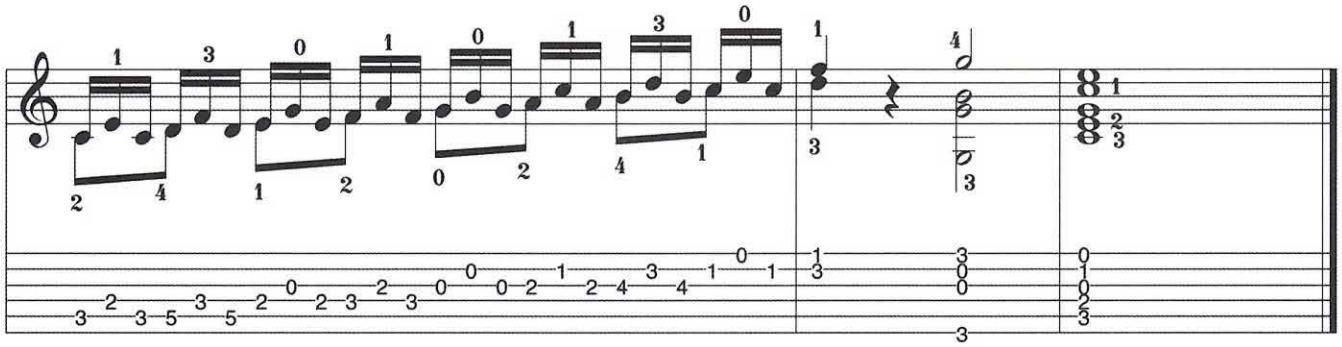












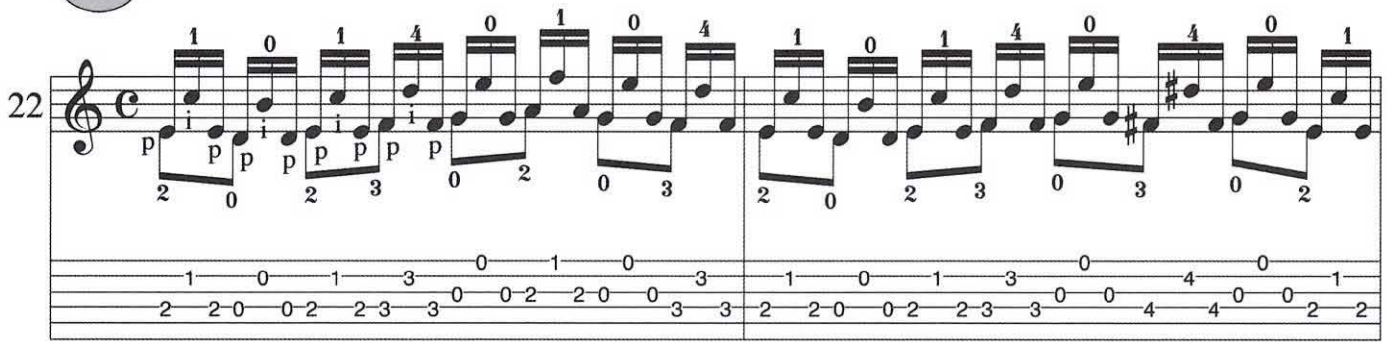
EJERCICIOS ÚTILES PARA EL PULGAR/ ÍNDICE

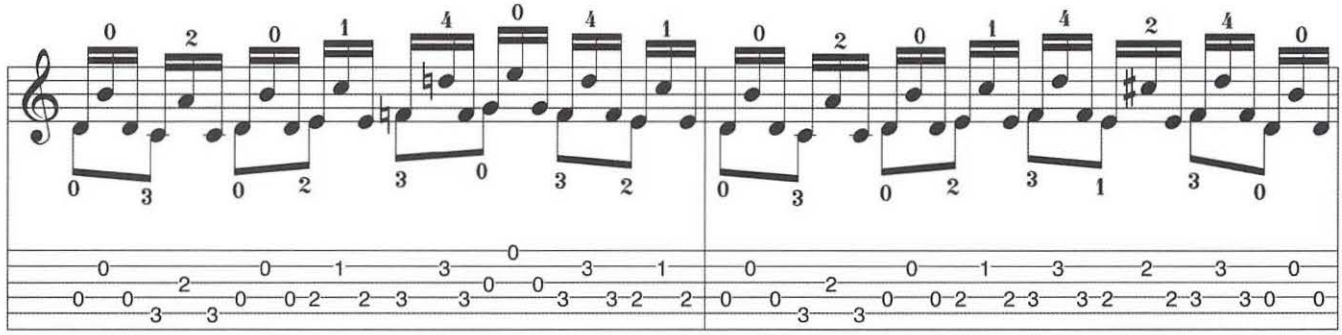
THUMB-INDEX FINGER EXERCISES

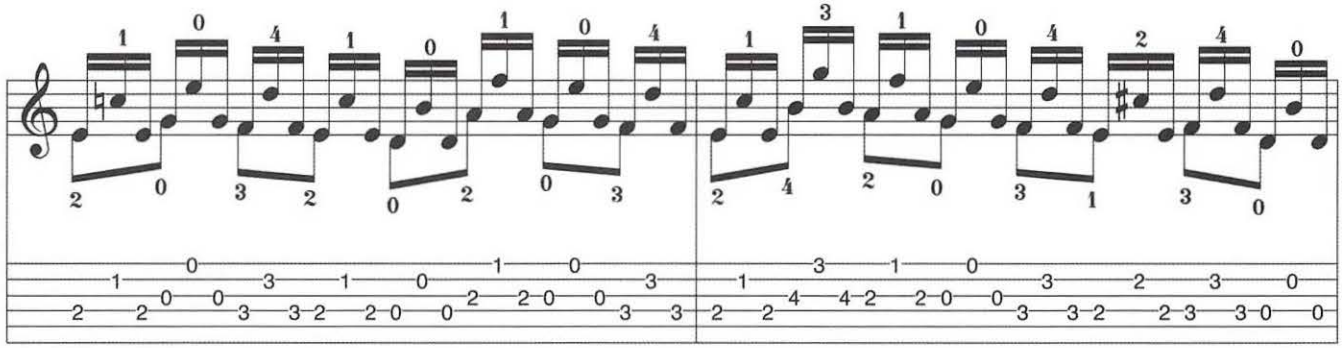
Saltos de sextas en DO Mayor

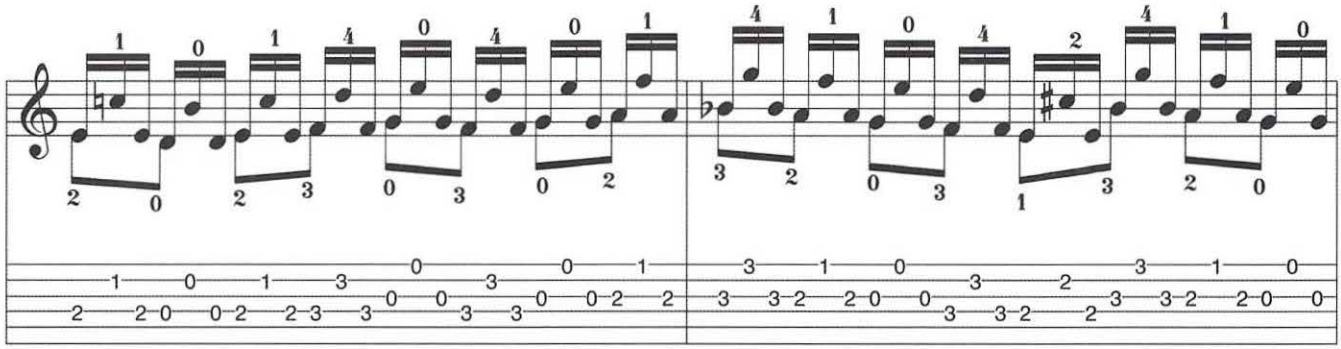
Major sixth intervals in C

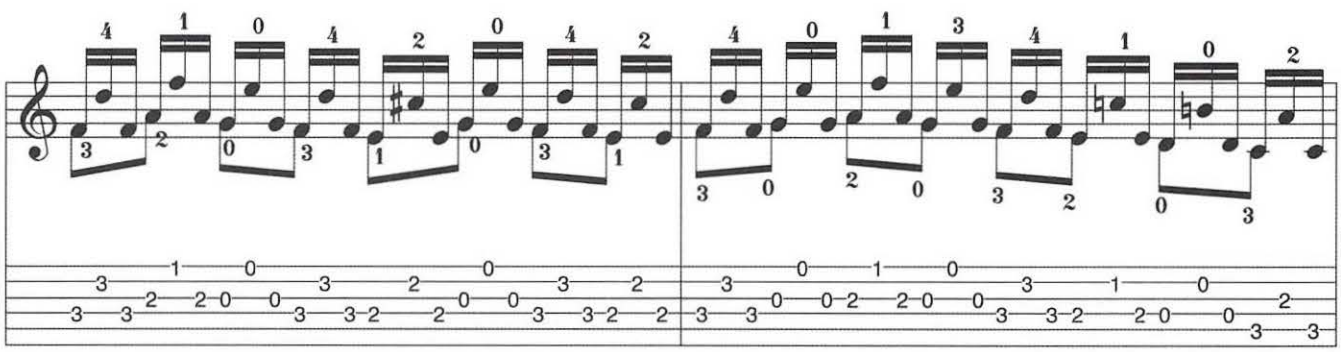
pista *track* 8

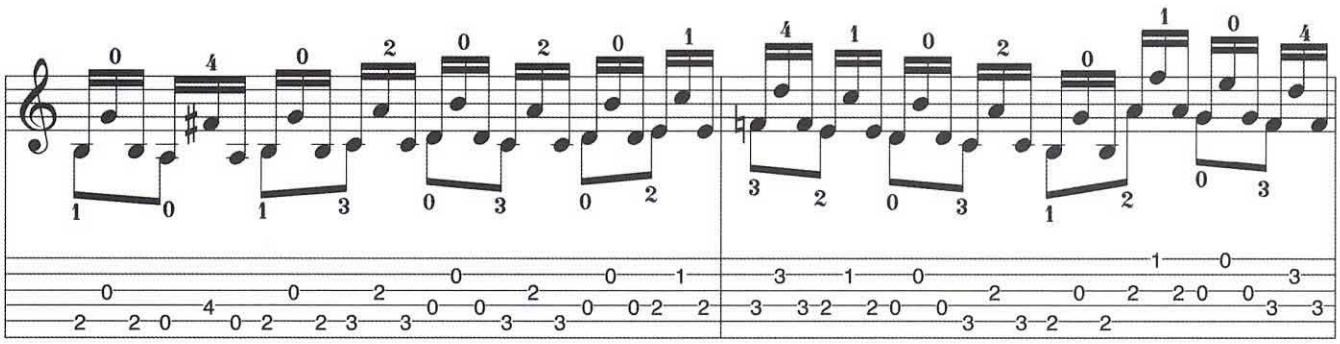


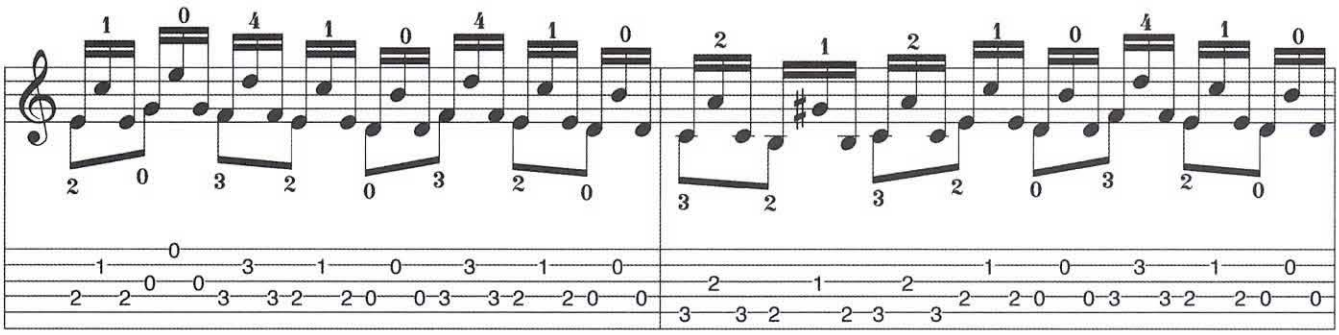


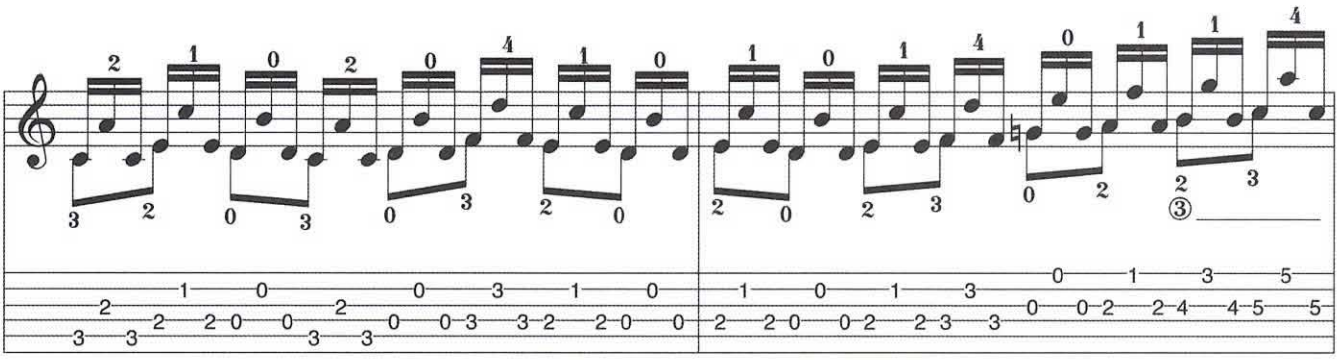


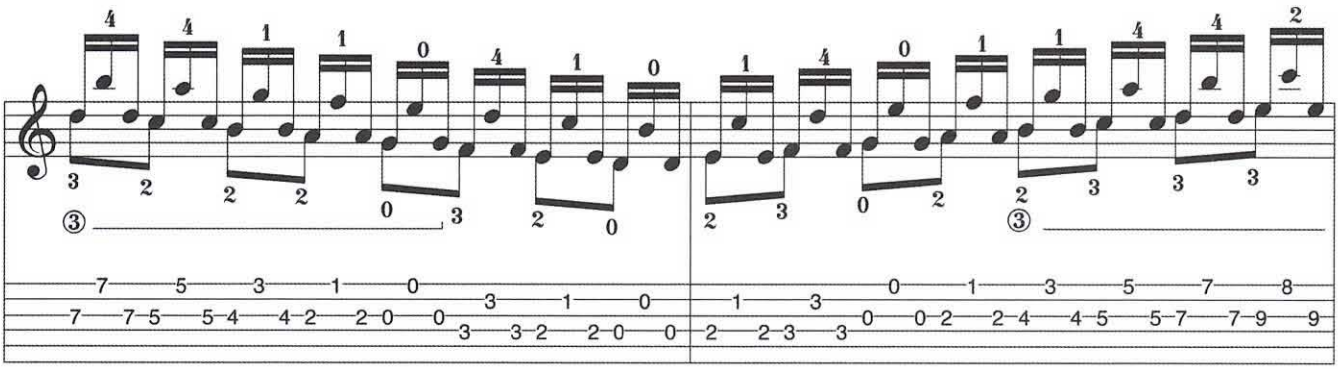


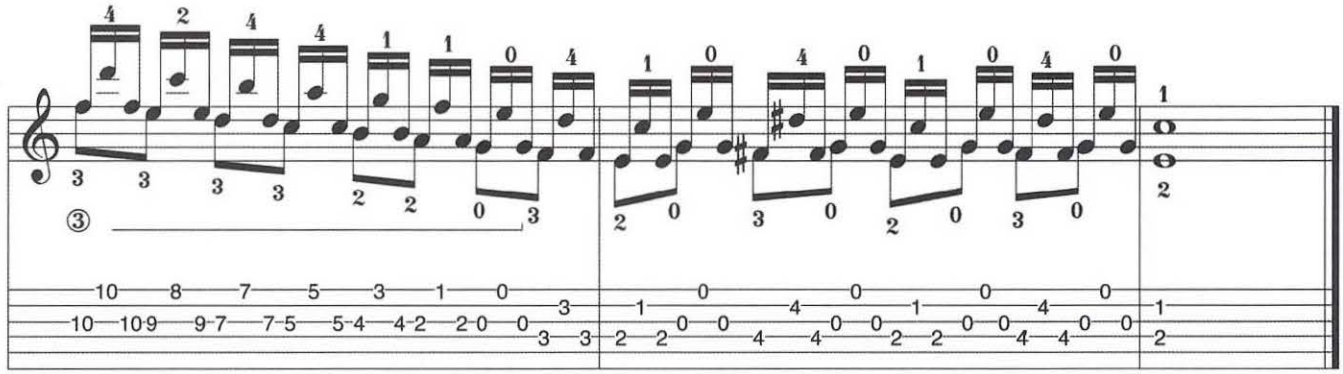








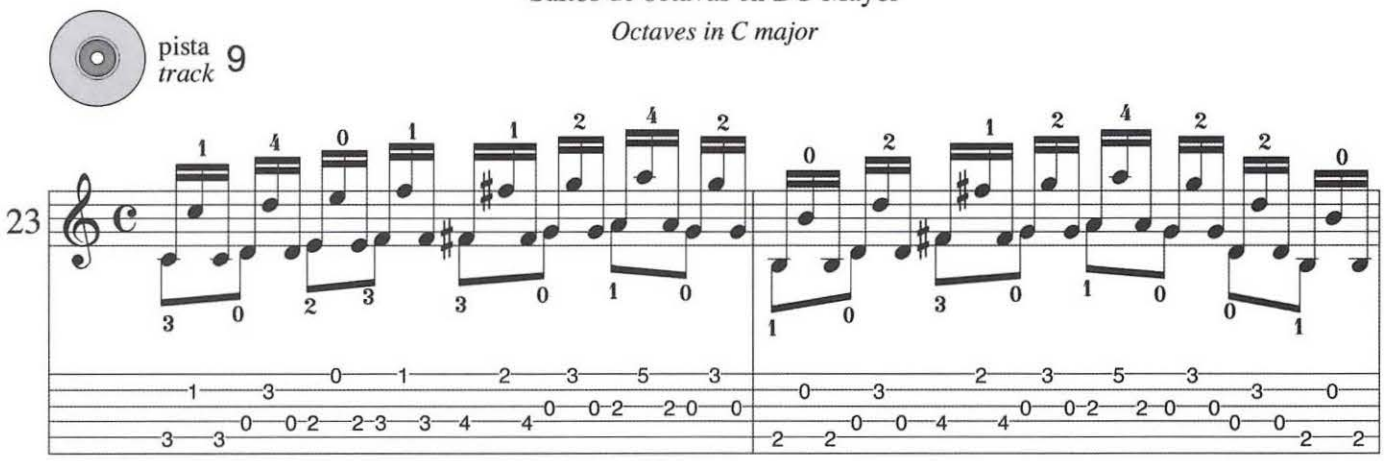


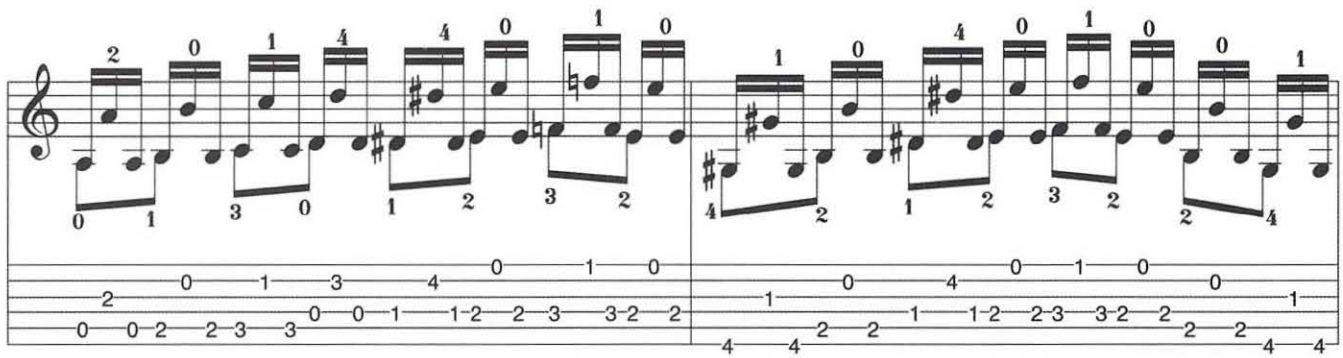


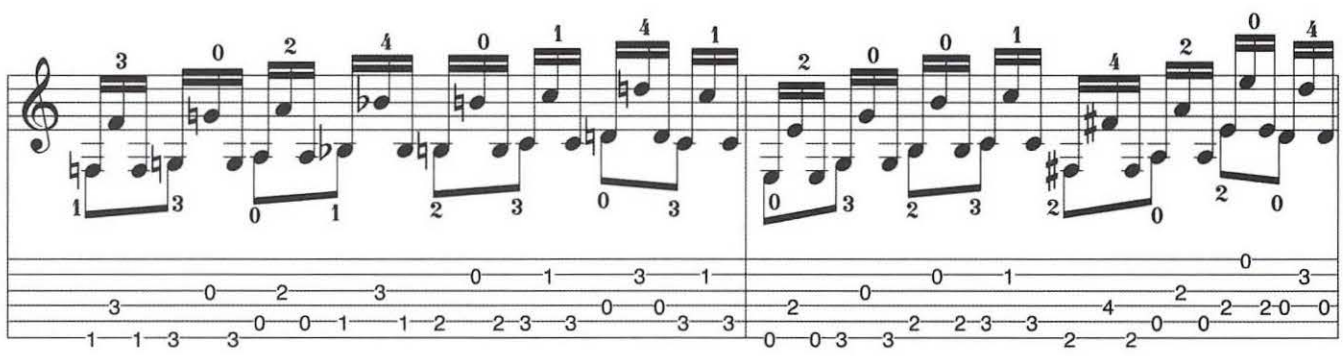
Saltos de octavas en DO Mayor

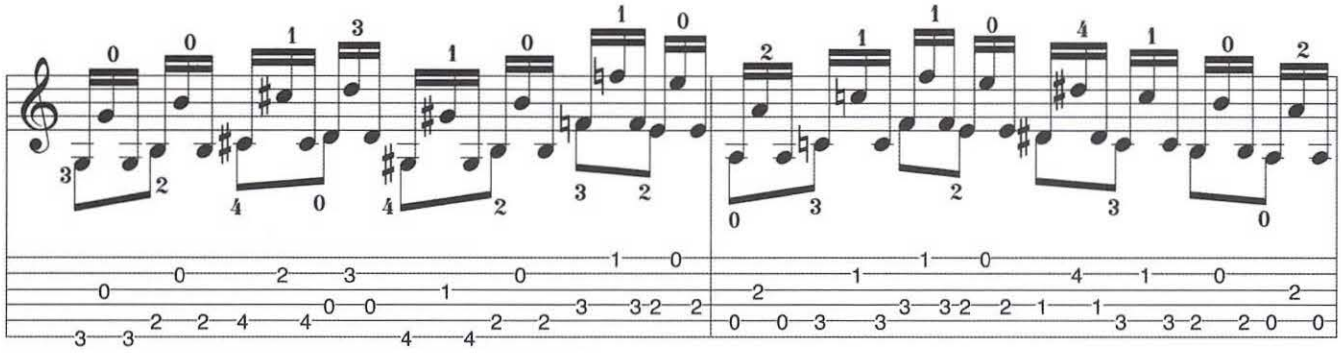
Octaves in C major

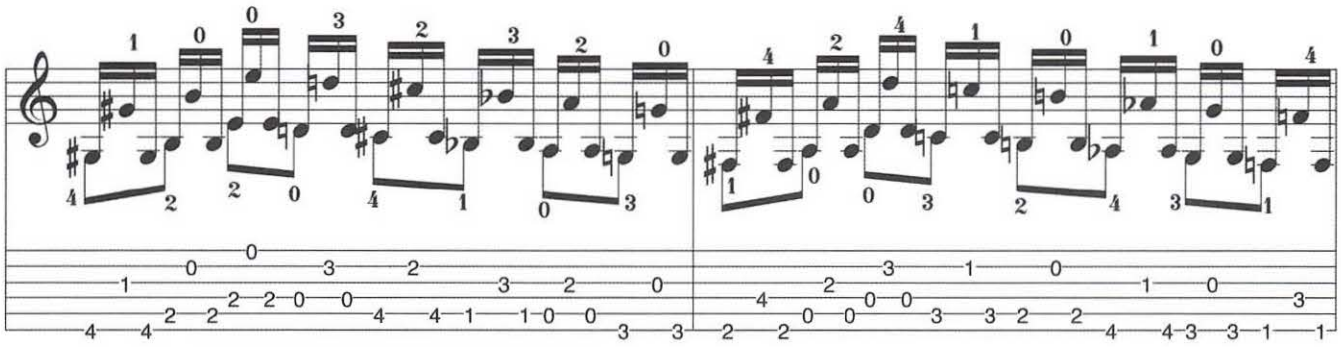
pista 9
track

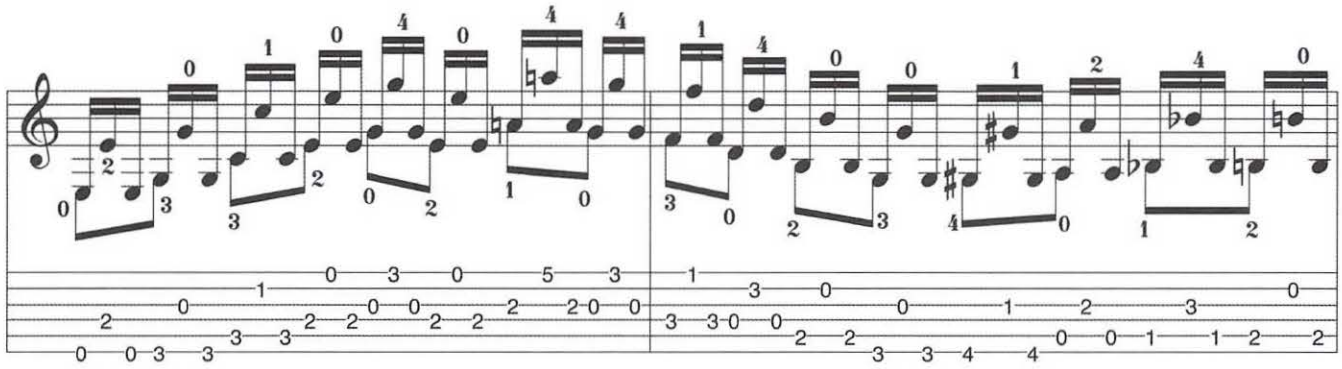


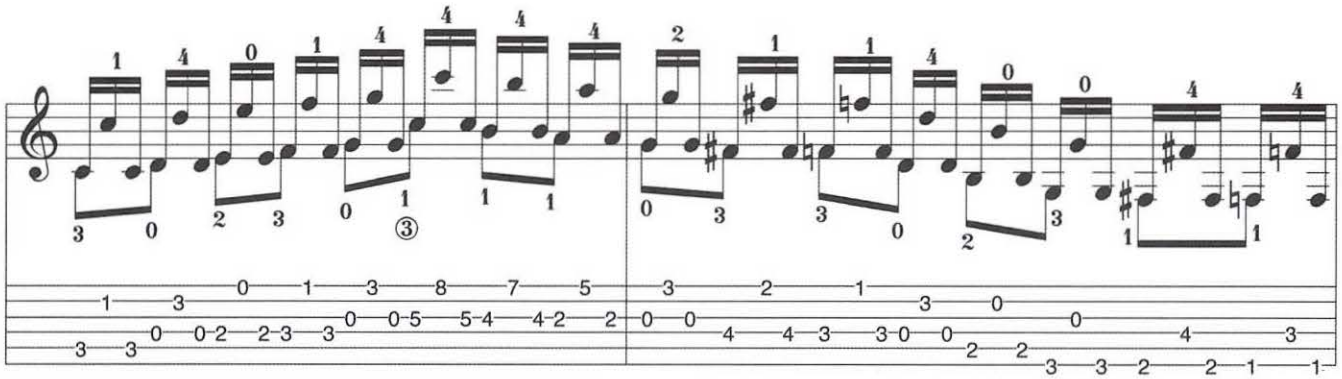


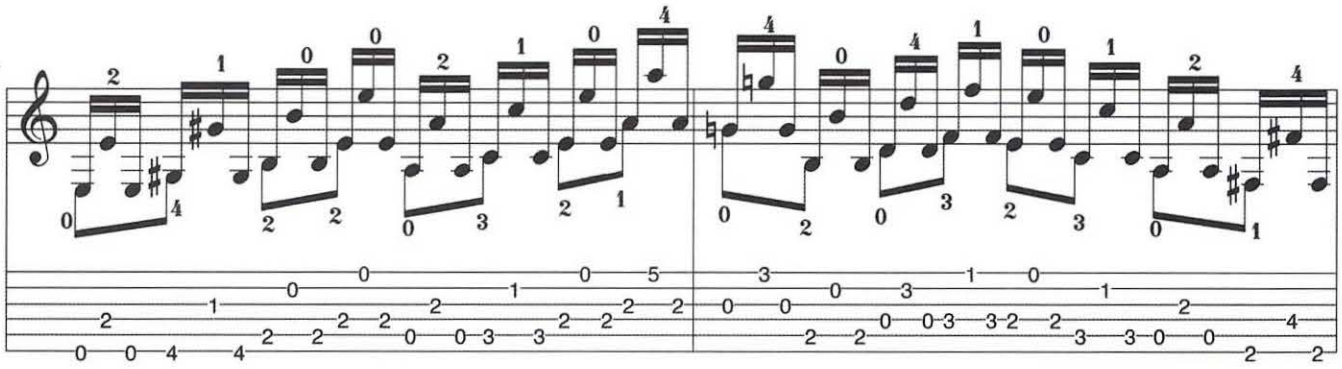


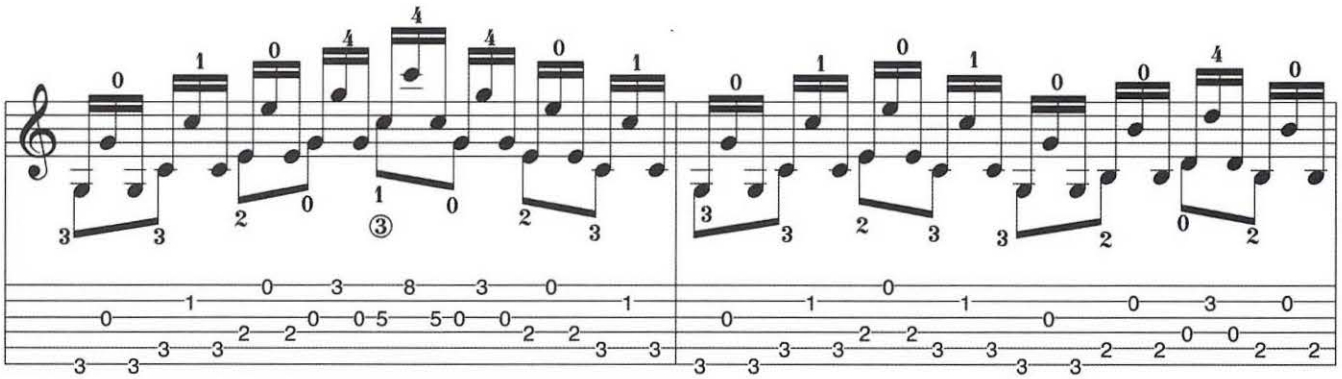


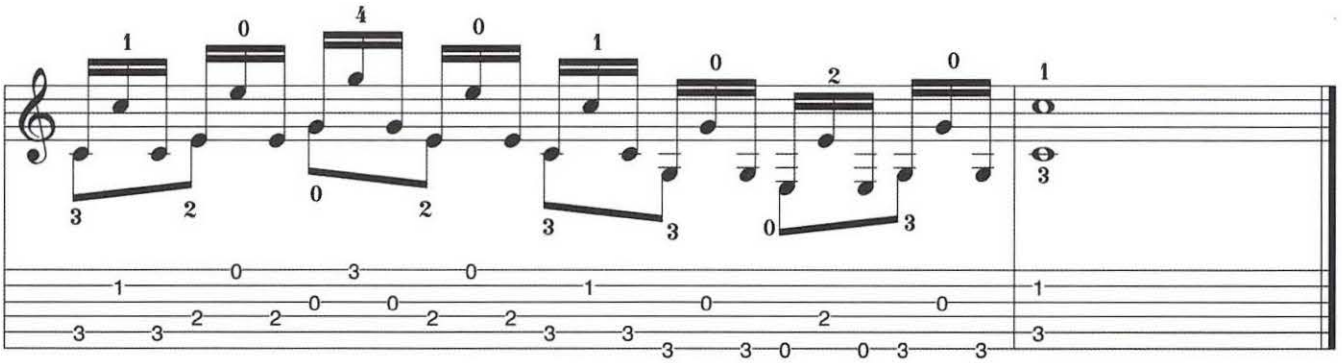








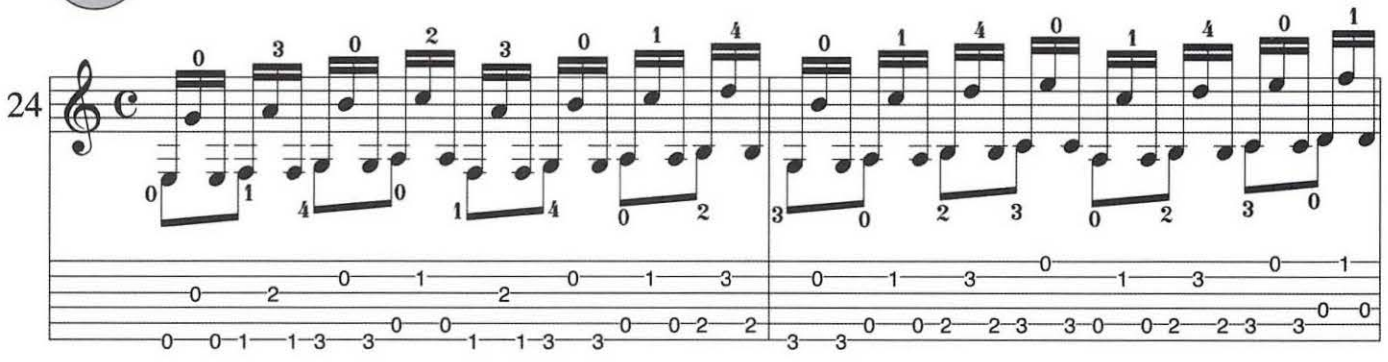


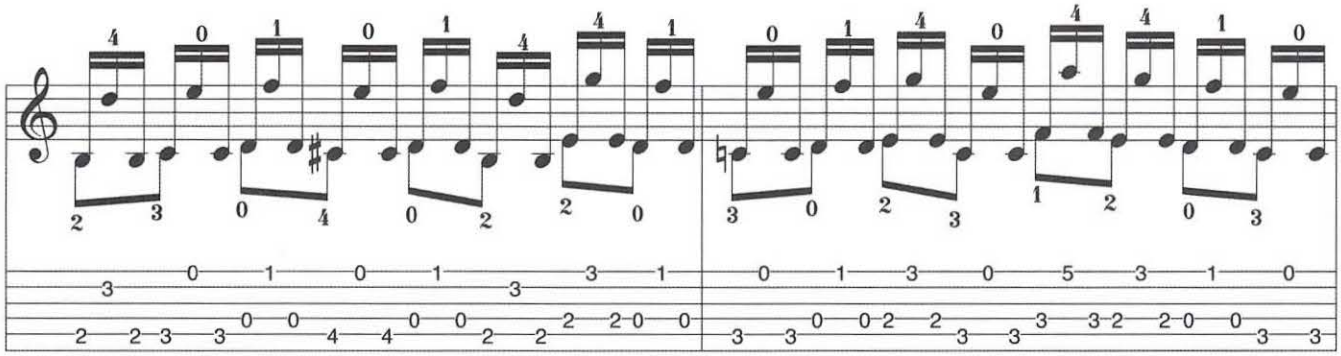


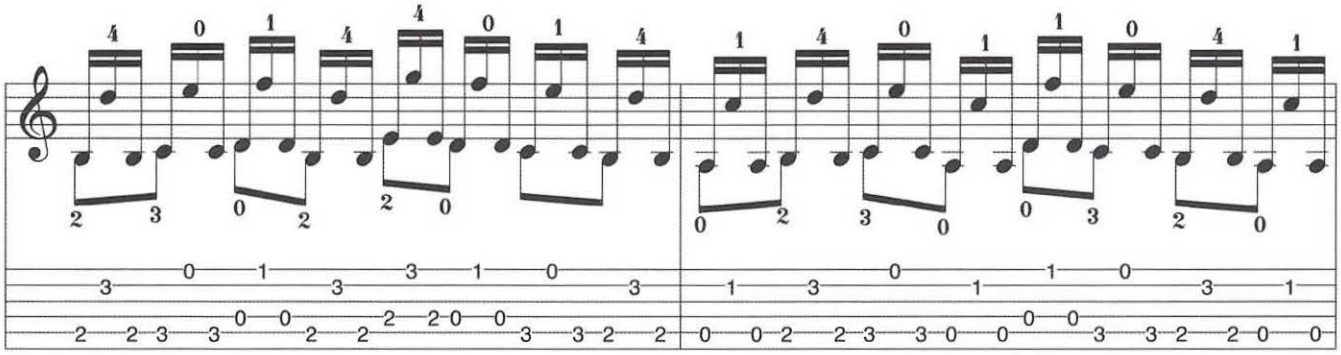
pista
track 10

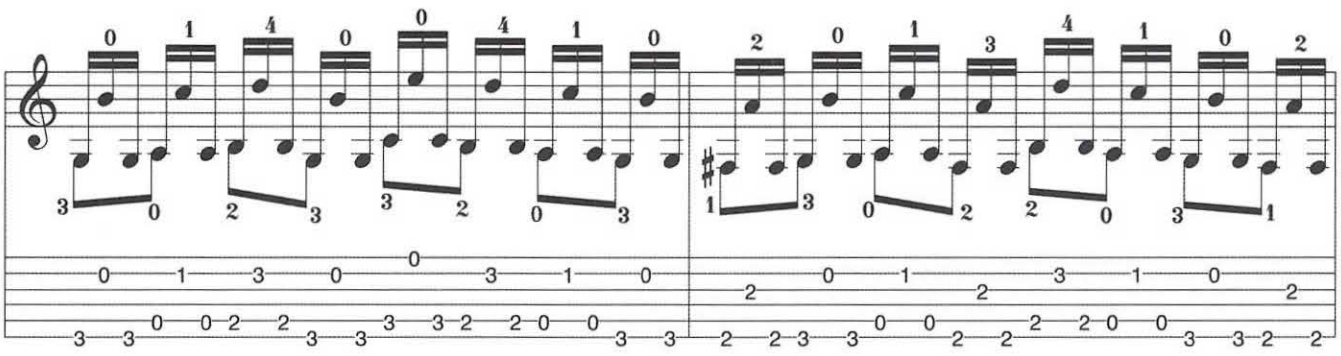
Saltos de décimas en DO Mayor

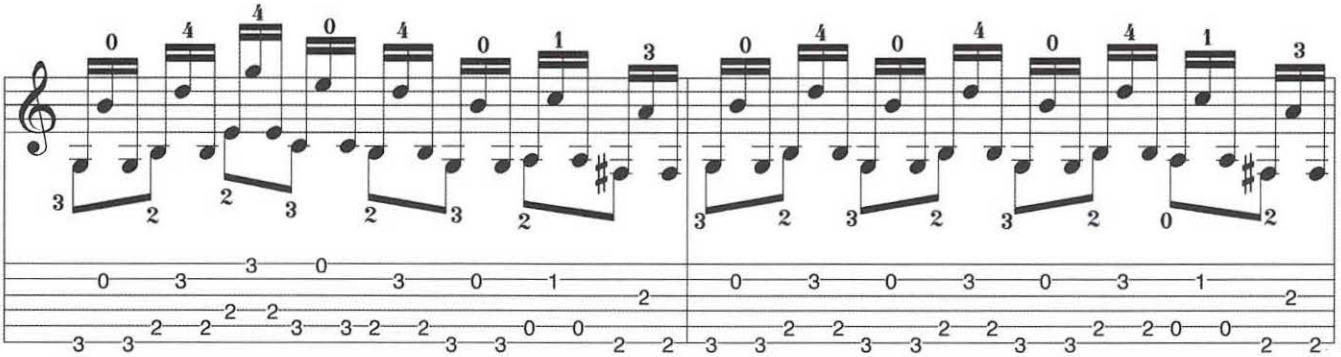
Tenth intervals in C major

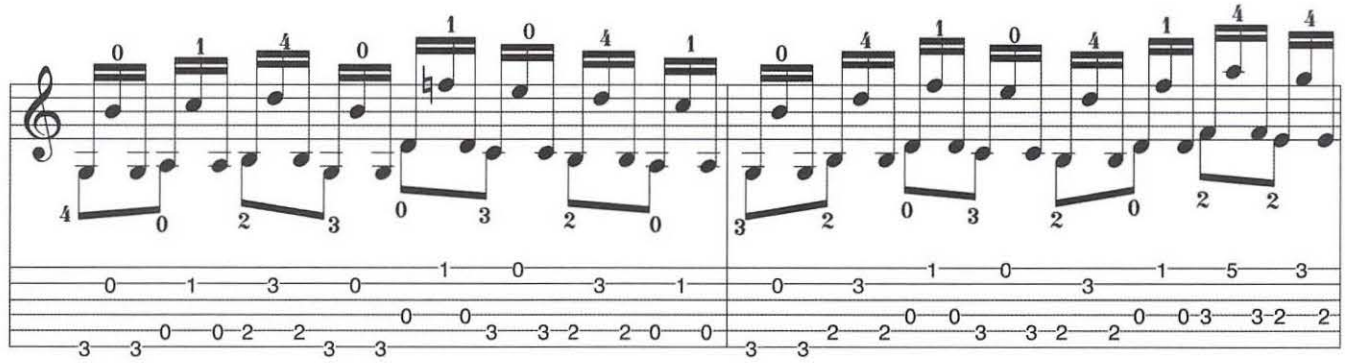


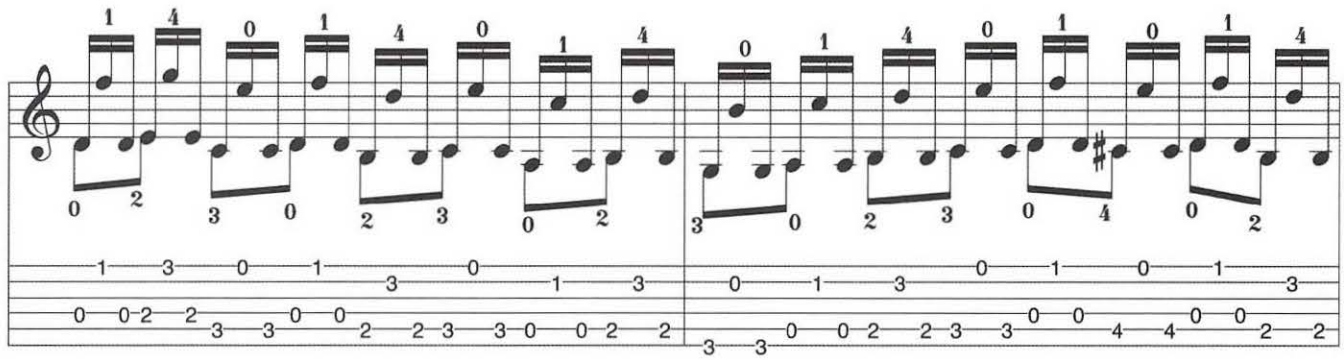


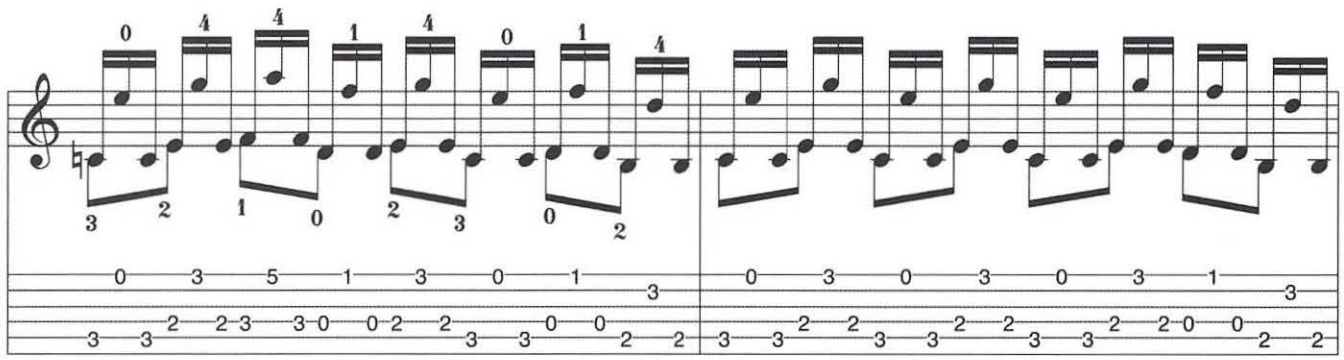


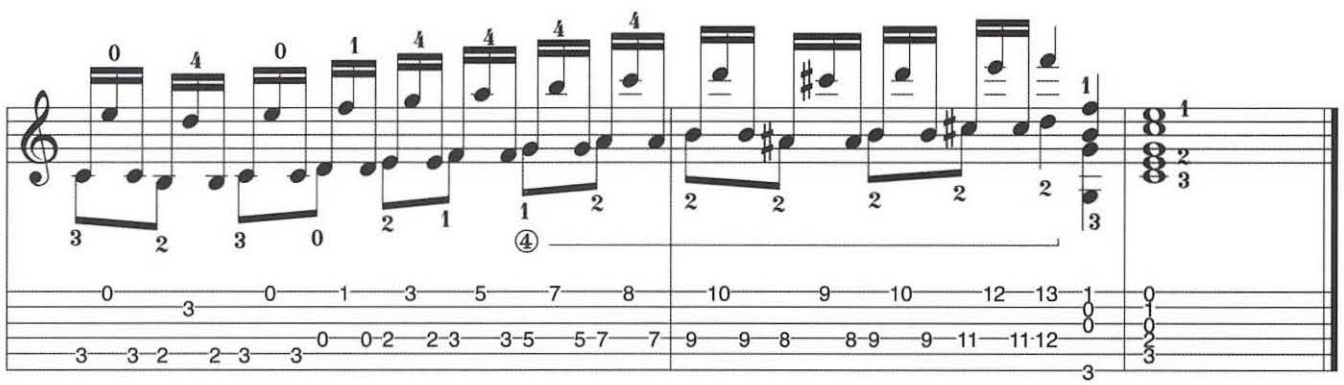











④

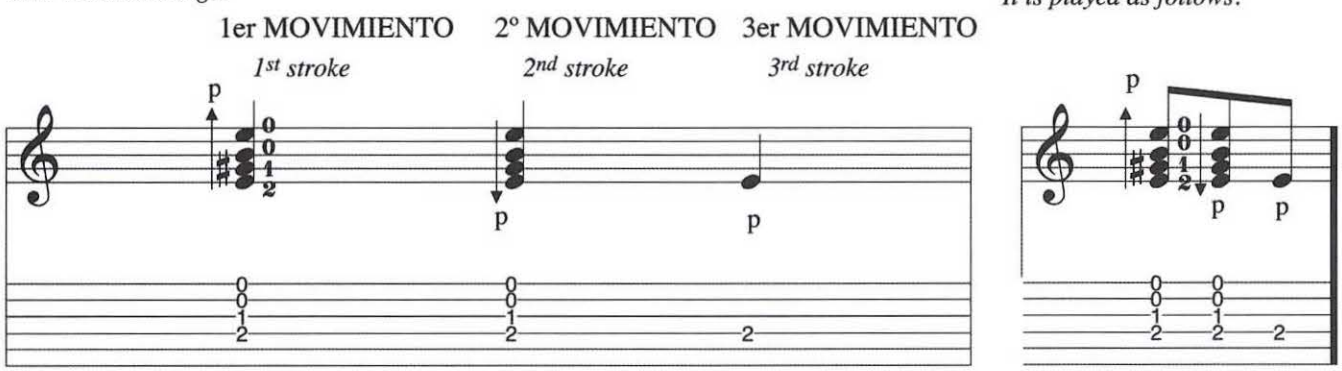
V) TÉCNICA DEL ALZAPÚA

V) ALZAPUA TECHNIQUE

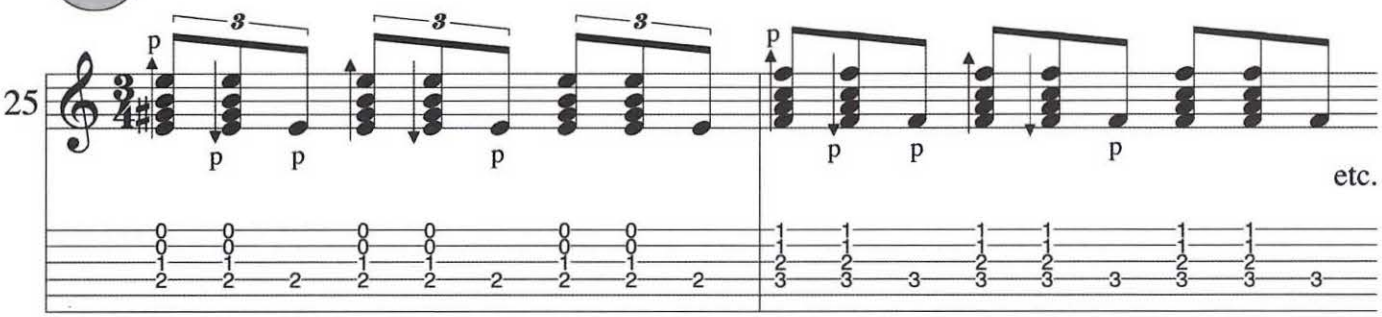
Técnica que consiste en tocar simultáneamente varias cuerdas con el pulgar hacia arriba y hacia abajo alternativamente

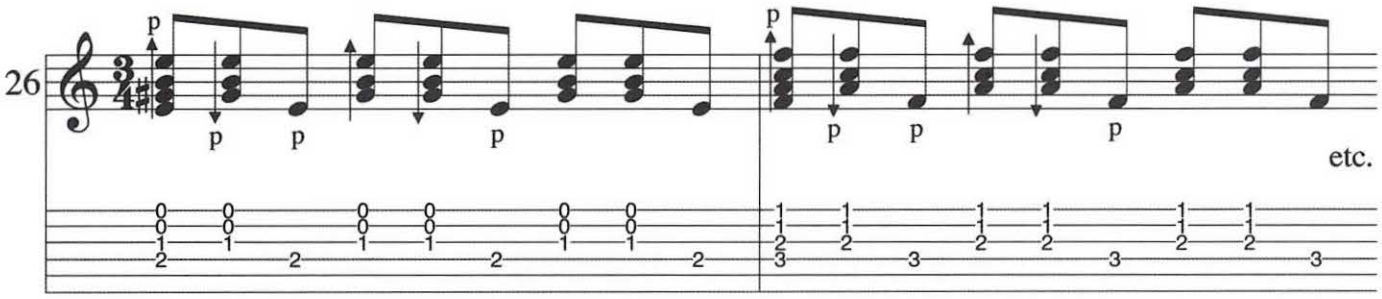
The alzapua is a technique with alternating upstrokes and downstrokes of the thumb over several strings.

Se ejecuta en el siguiente modo
It is played as follows:

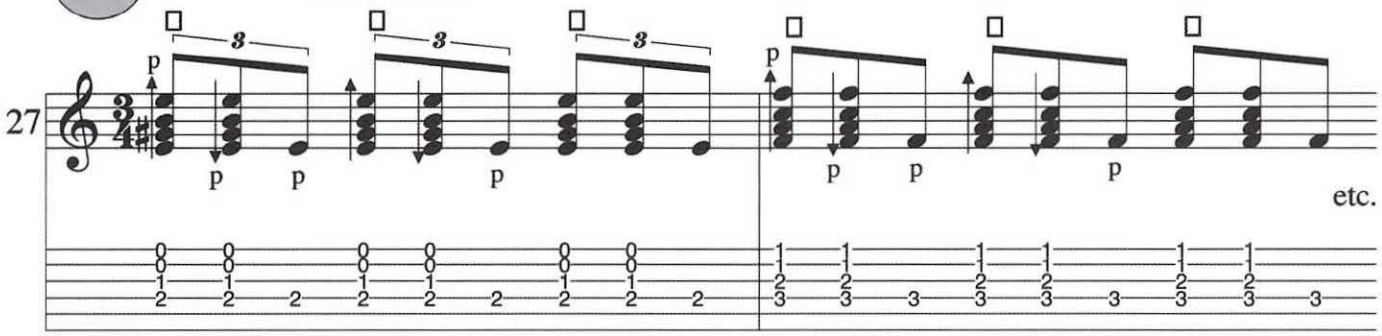


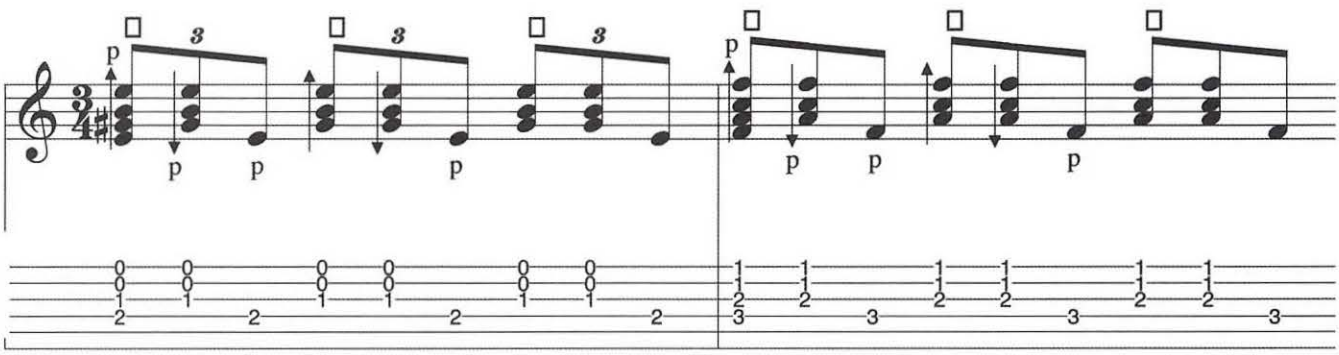
pista *track* 11 Practicar el ejercicio 25 y 26
Practice exercises 25 and 26



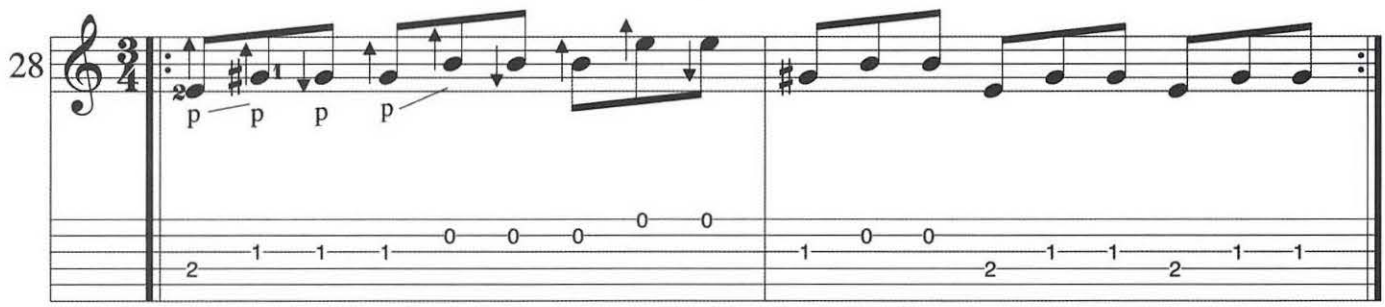


pista *track* 12 Con la técnica del golpe
With finger taps





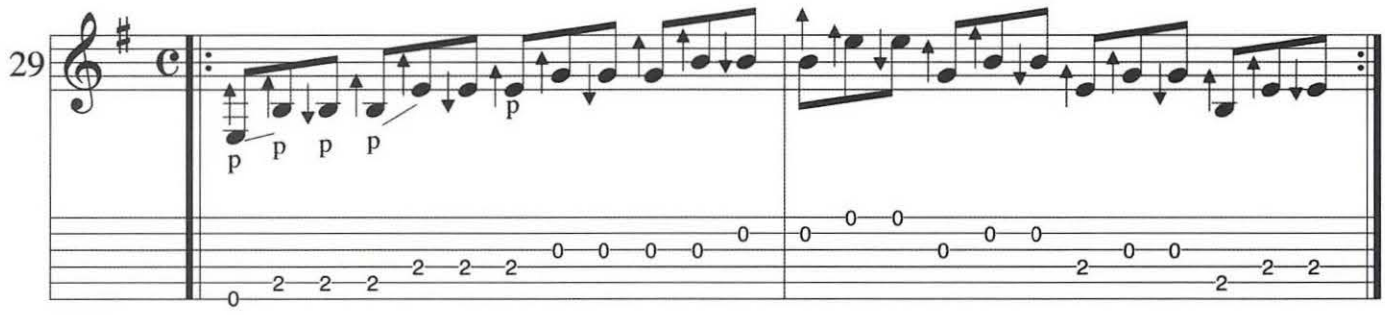
Se puede ejecutar también sobre simples notas
You can also play the alzapua with single notes

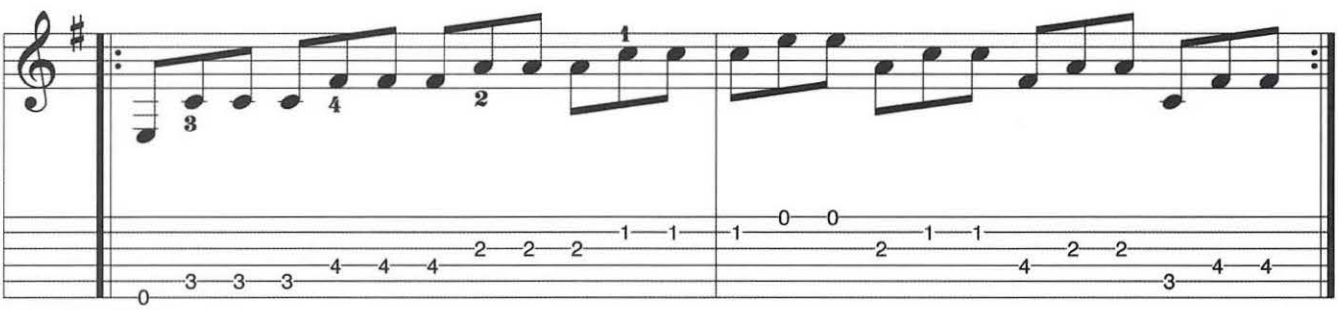


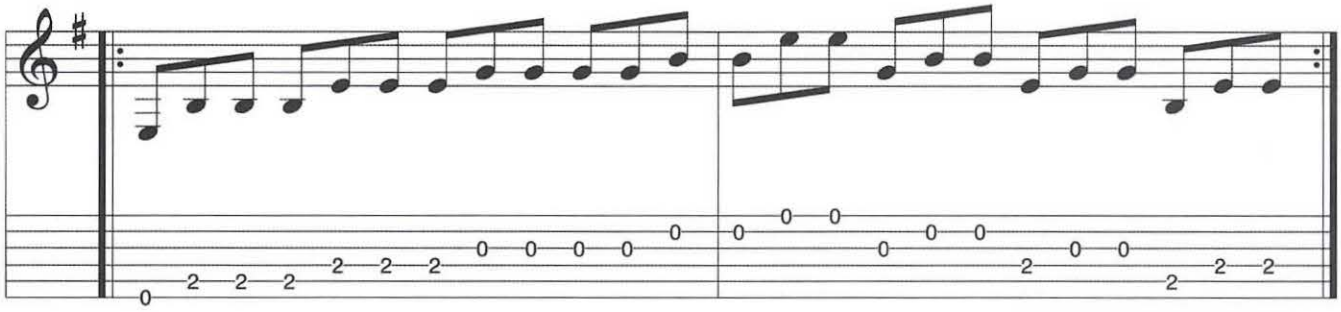
pista *track* 13

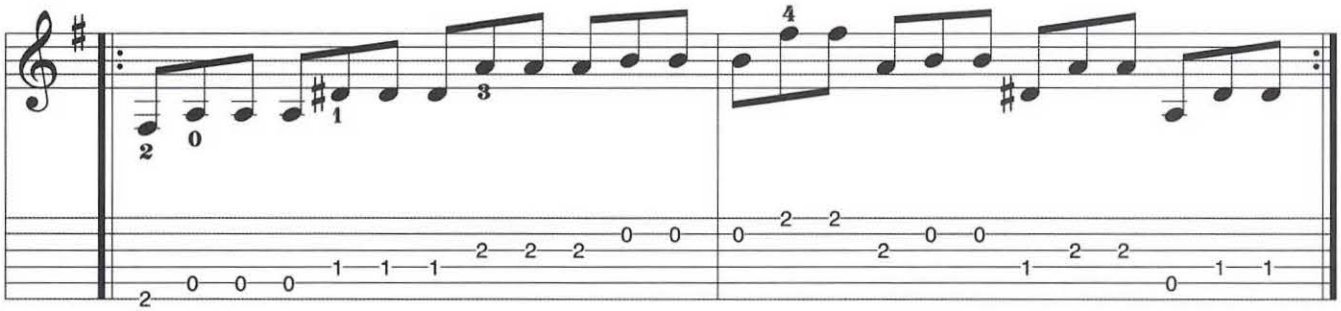
ESTUDIO DEL ALZAPÚA
ALZAPUA STUDY

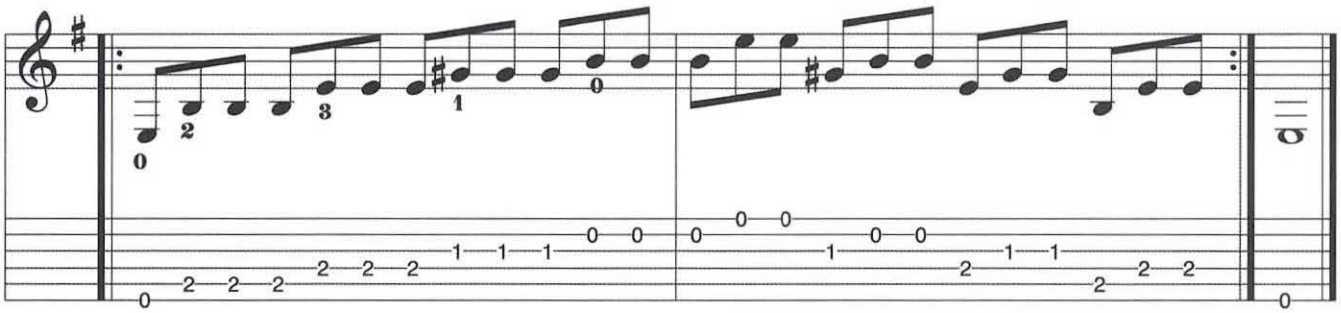
Fórmula en tresillos en dos cuerdas
Triplet pattern on two strings







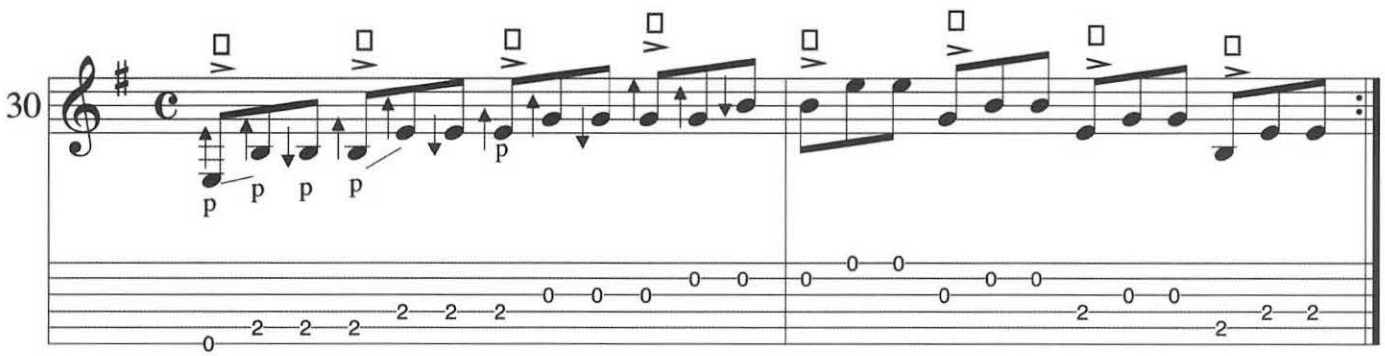


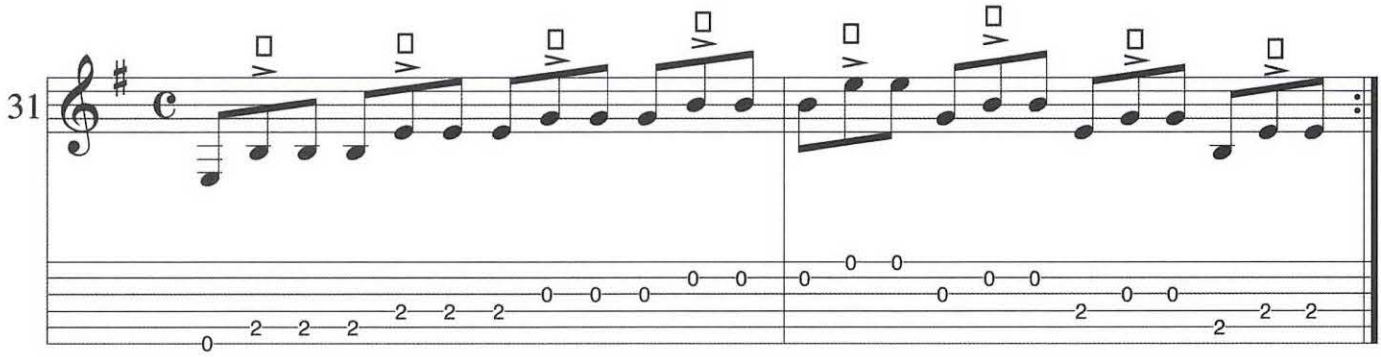


pista
track 14

Practicar el ejercicio 27 en un primer tiempo con la siguiente acentuación (>) y en un segundo tiempo con el golpe (□)

Practice exercise 27 first with the accents as indicated (>) and then with finger taps (□)

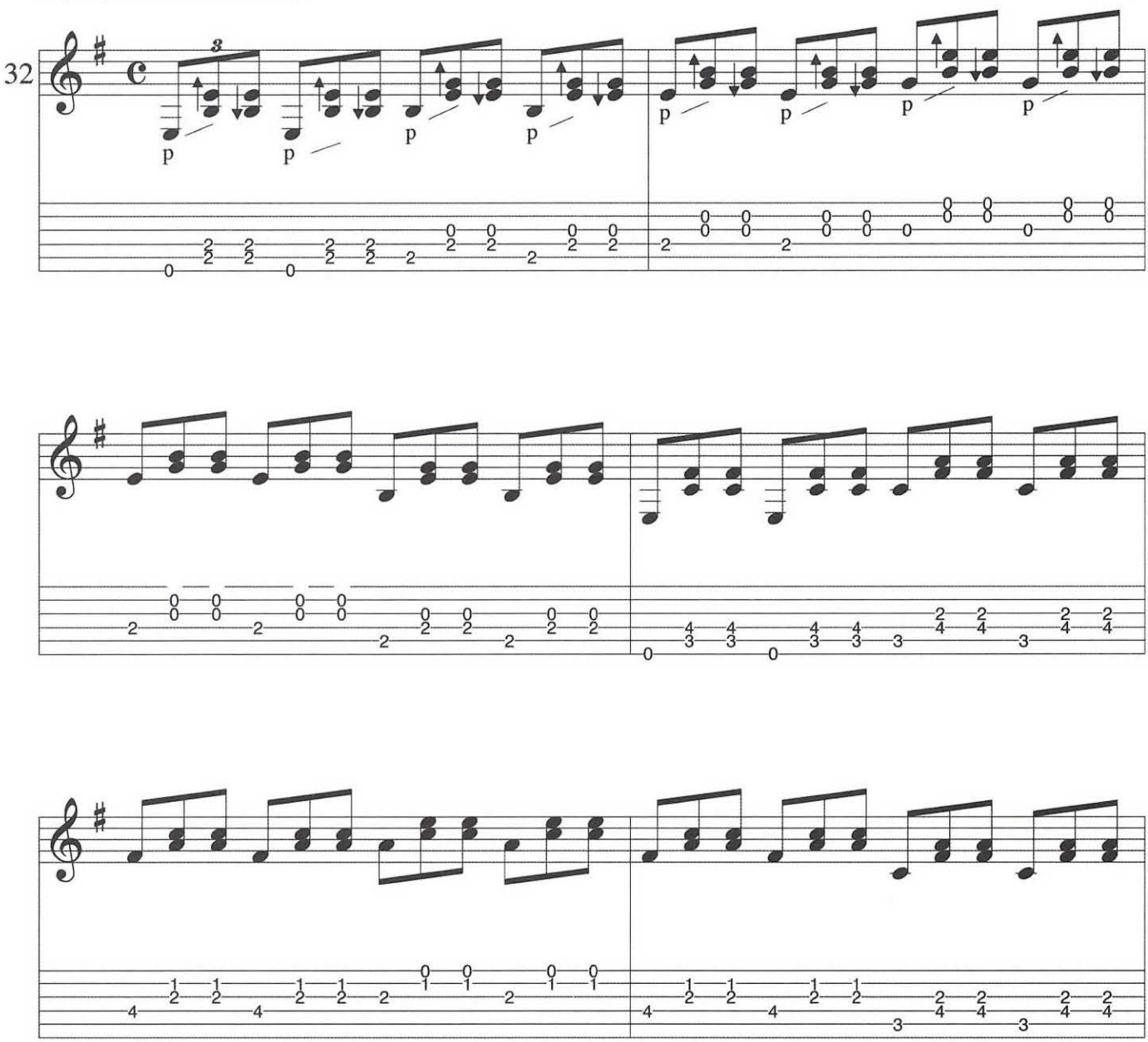


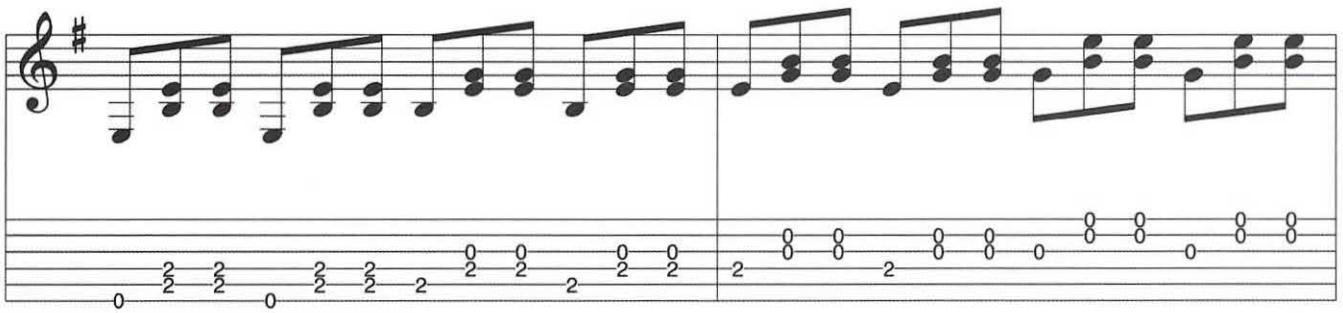


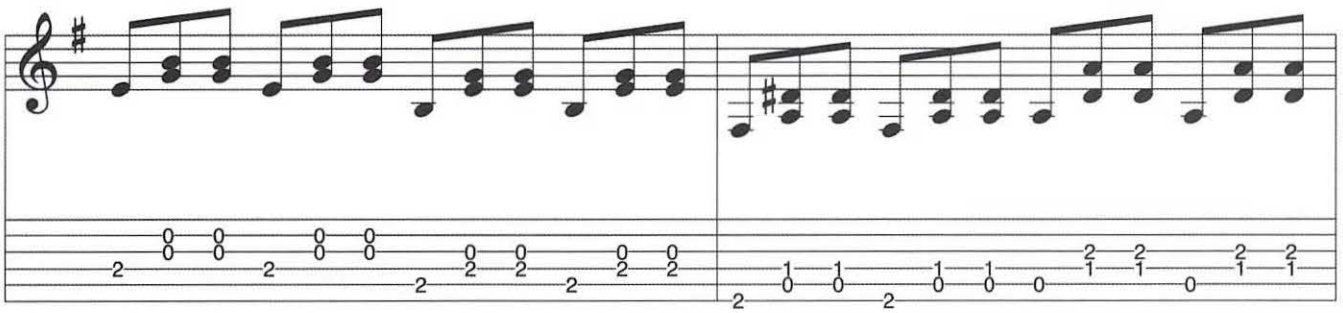
pista 15
track

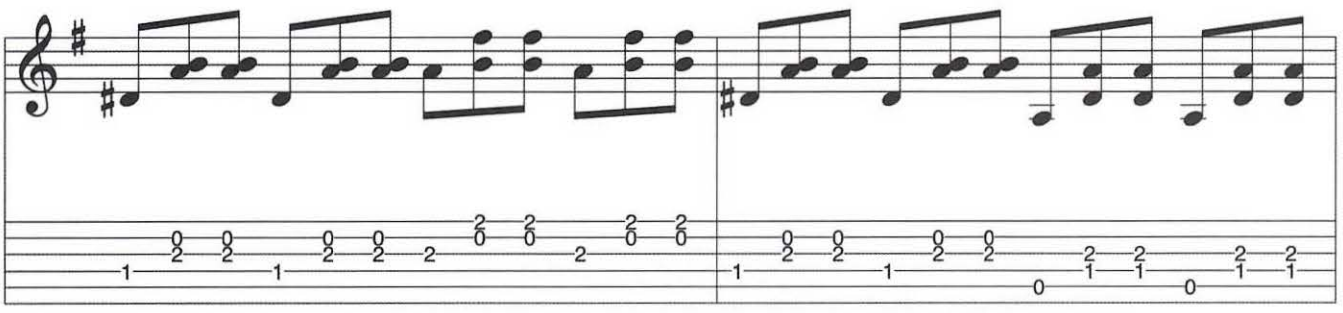
Practicar la progresión armónica del ejemplo 27 del siguiente modo
Practice the harmonic progression in exercise 27 as follows:

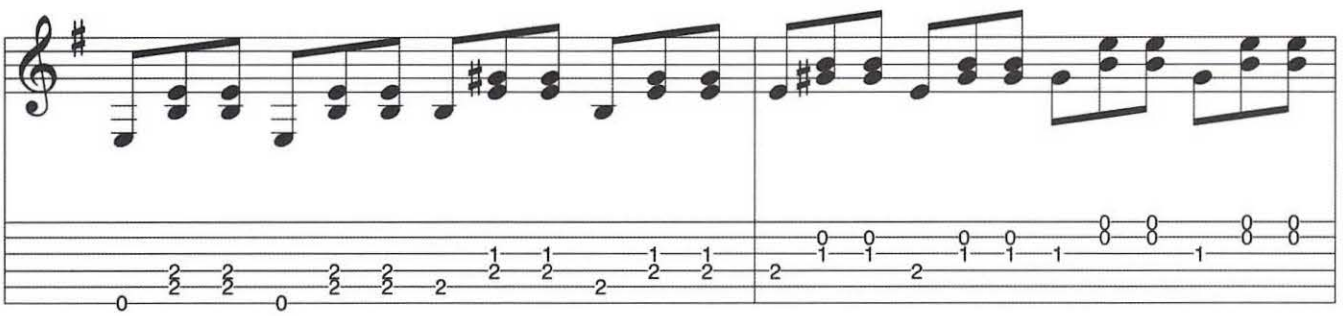
Fórmula en tresillos en tres cuerdas
Triplet pattern on three strings

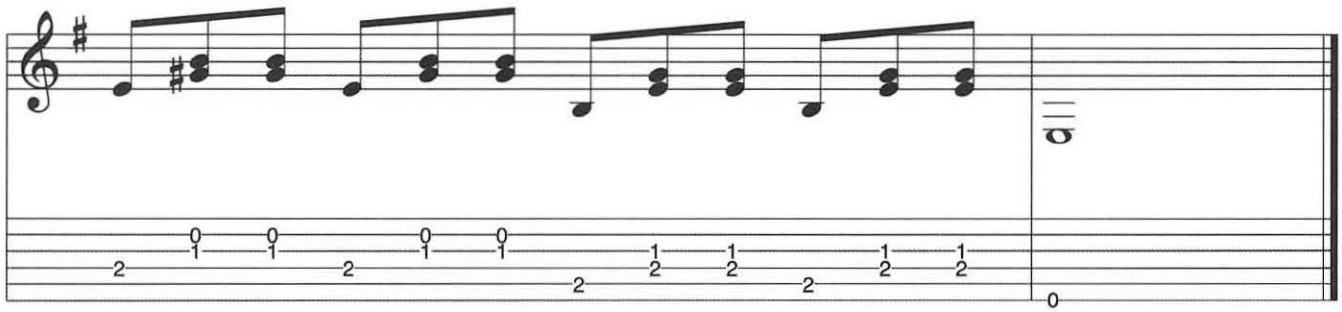












2) ARPEGIOS

2) ARPEGGIOS

Es importante antes de ejecutar un arpegio, ejercitarse con los acordes según el sistema de los ejercicios 32,33... de la página siguiente. Esto permite una mayor familiaridad de la mano derecha con las cuerdas, determinando una eficaz ejecución del mismo arpegio. El pulgar toca casi siempre apoyado, los dedos *i*, *m*, *a*, deben ser claros y fuertes.

It is important to practice the chords in exercises 32 to 38 on the following page before attempting an arpeggio. This helps the right hand become more familiar with the strings and makes it easier to play a good arpeggio. The thumb nearly always plays a rest stroke, and the index, middle and ring fingers must be loud and clear.

Examinamos los siguientes puntos:
Let's look at the following points:

I) ACORDES
Chords

II) FÓRMULAS DE ARPEGIOS FUNDAMENTALES DE LA GUITARRA FLAMENCA
Basic arpeggio patterns for flamenco guitar

III) ARPEGIOS CON APERTURA DE ÍNDICE/ MEDIO Y MEDIO/ ANULAR
Arpeggios with opening of index-middle and middle-ring fingers

Nota: En la música flamenca
son muy usados

Los tresillos *p i m / p m i* Las semicorcheas *p a m i / p i m a* Los seisillos *p i m a m i*

N.B. The following patterns are
commonly used in flamenco music:

p i m / p m i *triplets* p a m i / p i m a *sixteenths* p i m a m i *sextuplets*

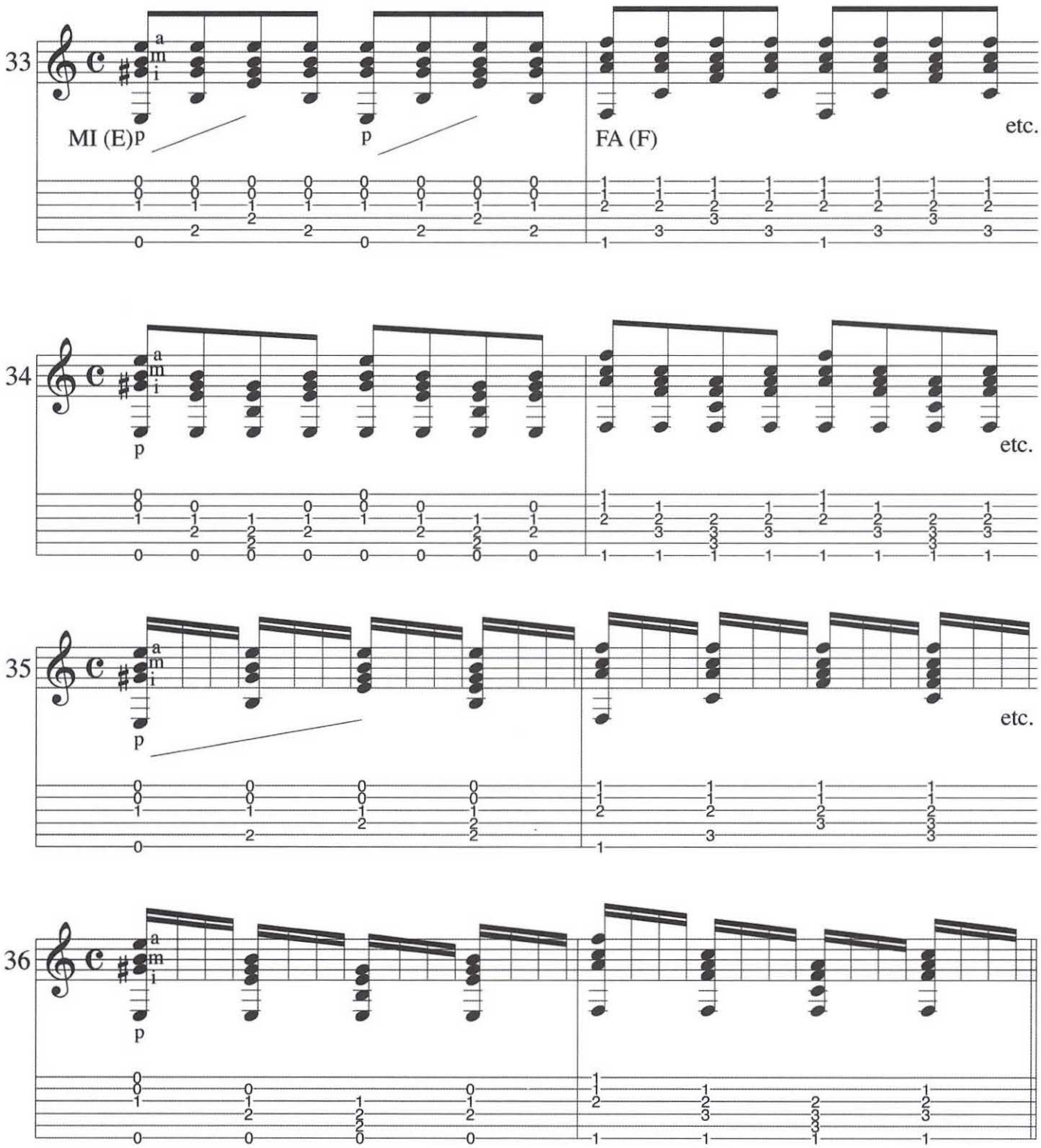
pista *track* 16

I) ACORDES

I) CHORDS

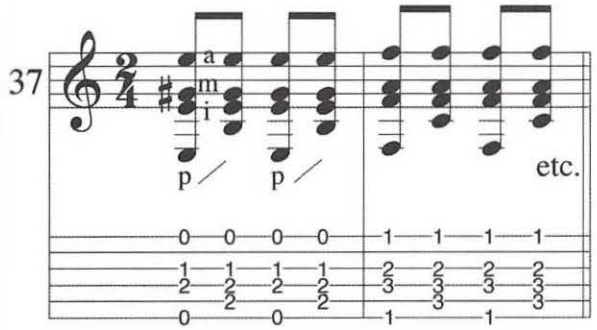
Estudios fundamentales para ejecutar antes de los arpegios para el desarrollo de la mano derecha. El pulgar siempre con el toque apoyado.

Basic exercises to practice before doing arpeggios to develop strength in the right hand. The thumb always plays a rest stroke.

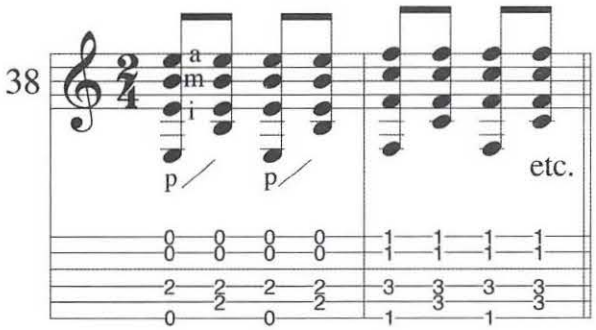


pista 17
track

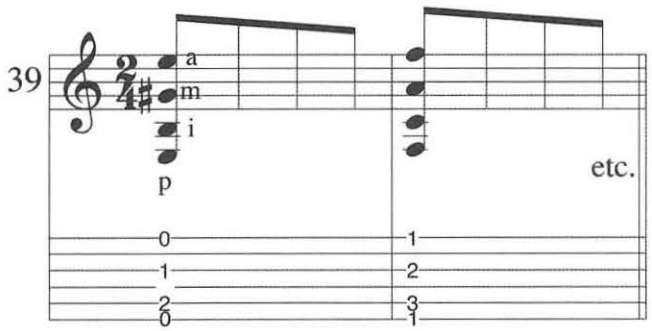
Apertura **medio / anular** de la mano derecha
Opening of right-hand middle and ring fingers



Apertura **índice / medio** de la mano derecha
Opening of right-hand index and middle fingers



Apertura pulgar, **índice / medio / anular** de la mano derecha
Opening of right-hand thumb, index, middle and ring fingers

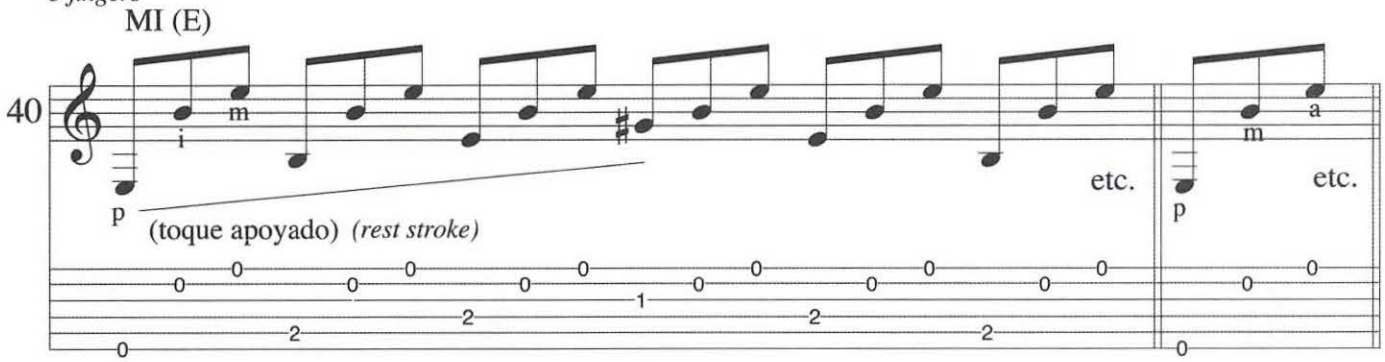


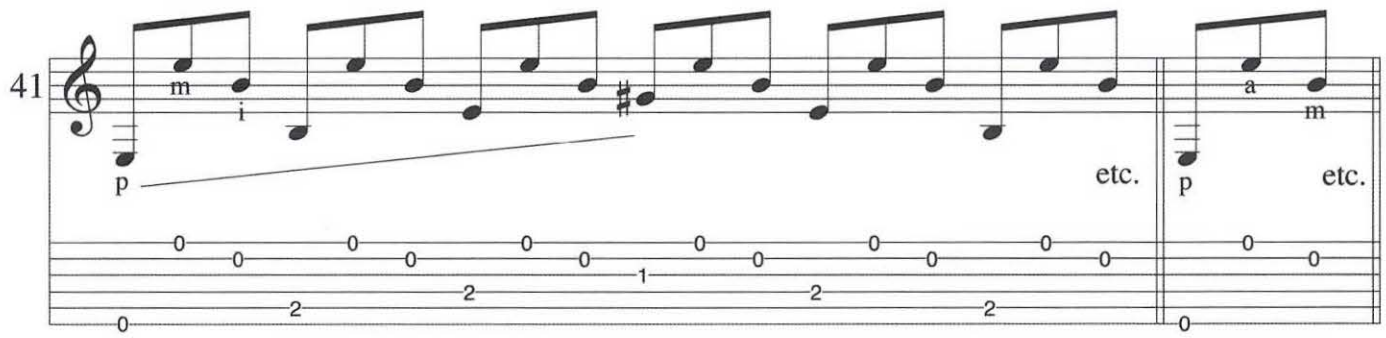
II) FÓRMULAS DE ARPEGIOS FUNDAMENTALES DE LA GUITARRA FLAMENCA

II) BASIC ARPEGGIO PATTERNS FOR FLAMENCO GUITAR

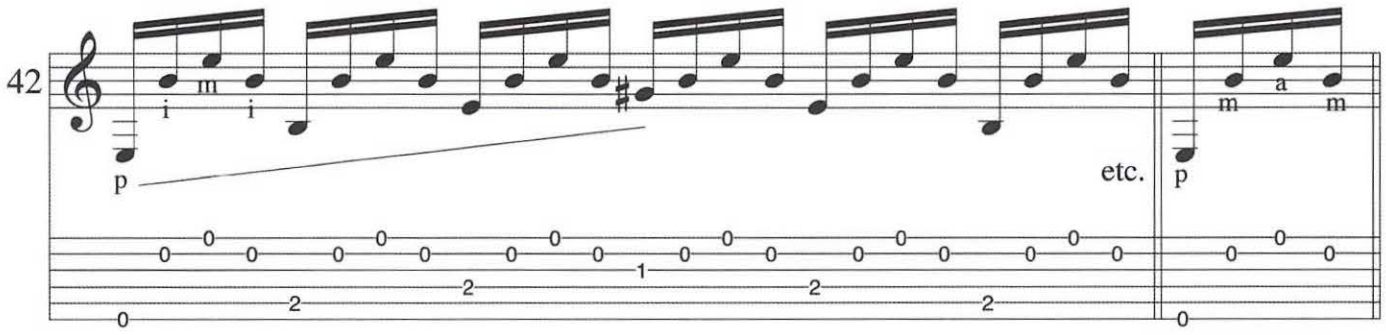
pista 18
track

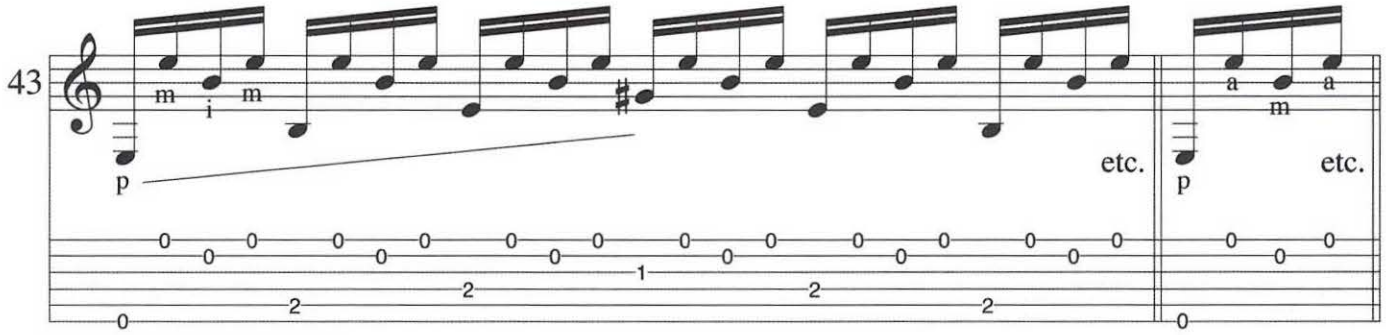
3 dedos
3 fingers



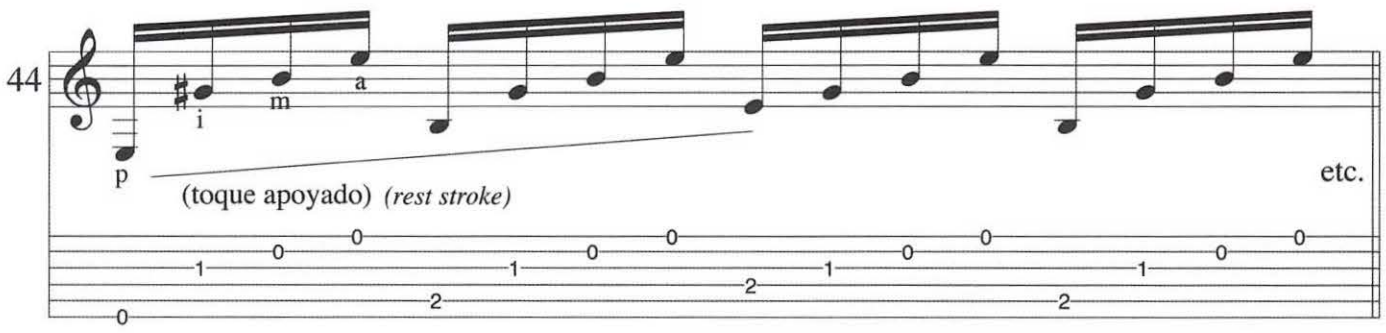


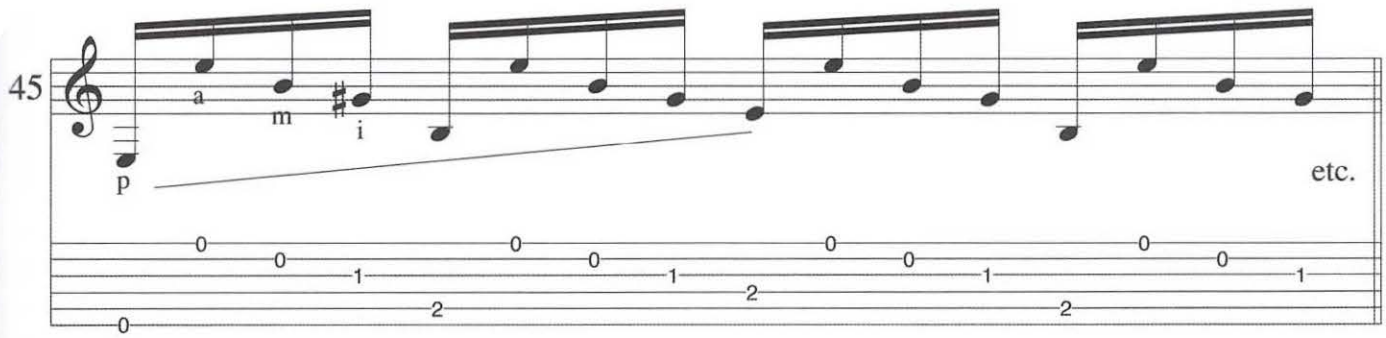
pista
track 19





pista
track 20



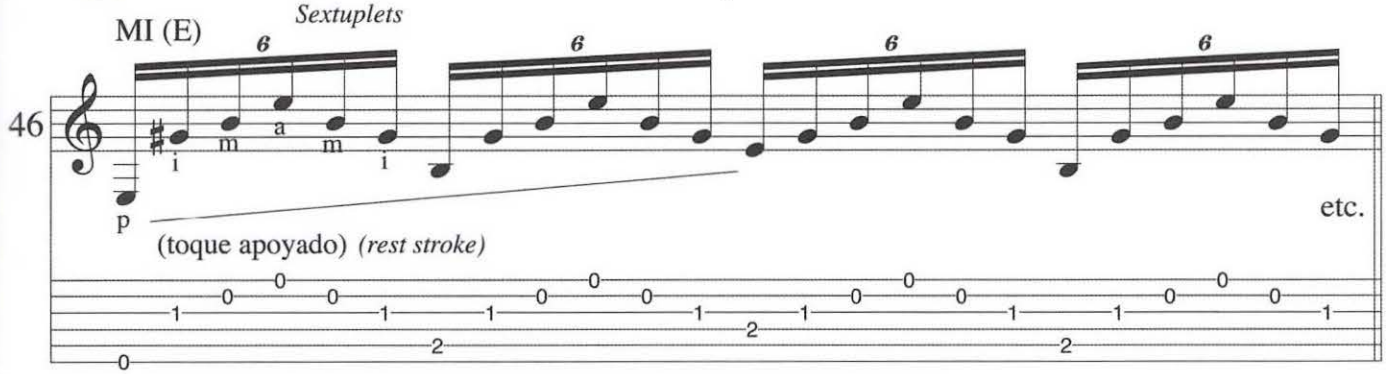


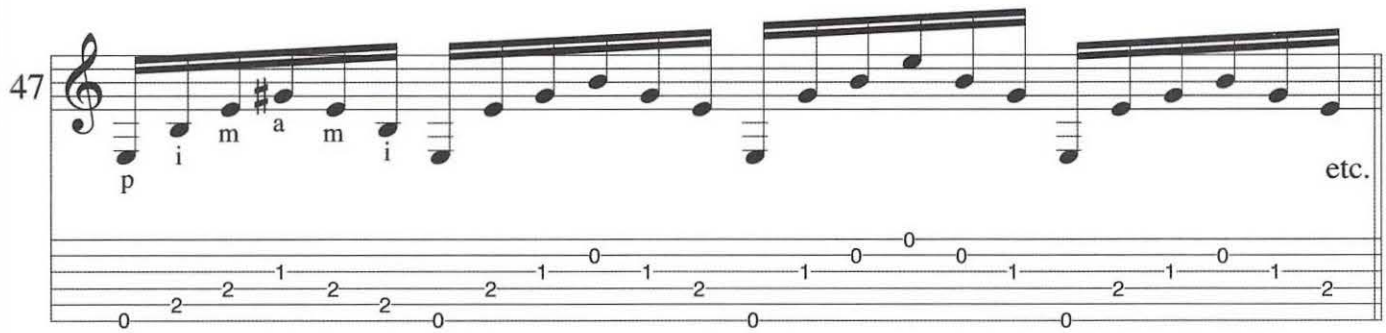
pista *track* 21

SEISILLOS

Sextuplets

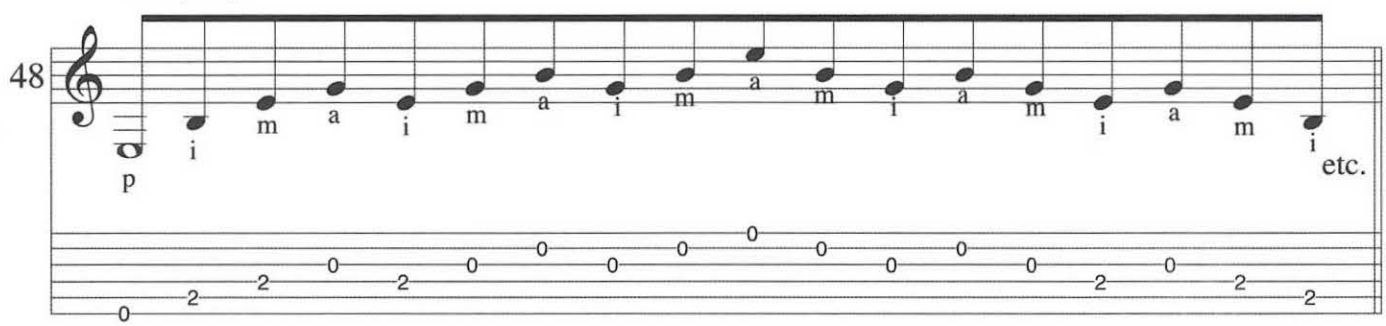
MI (E)

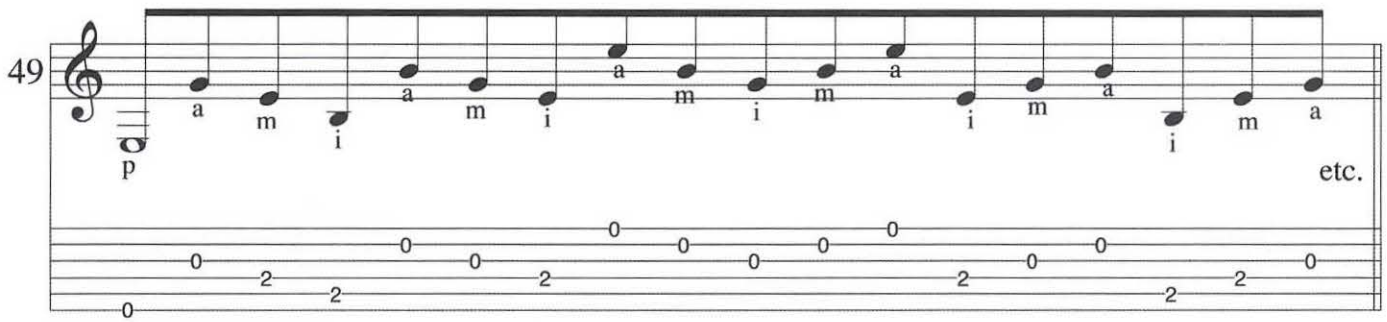




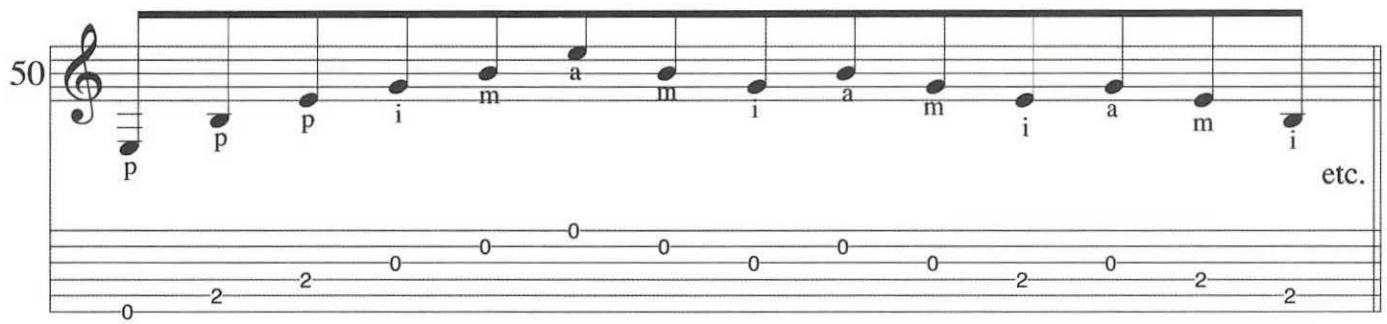
pista *track* 22

MIm (Em)

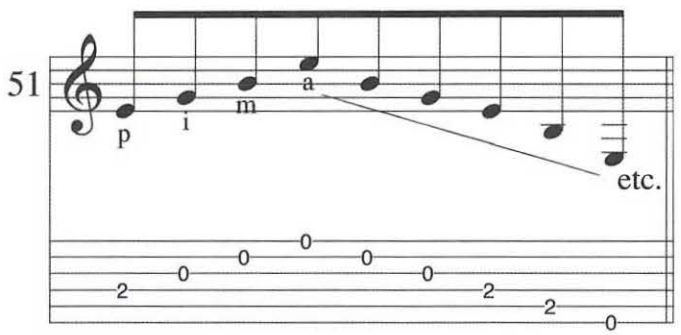


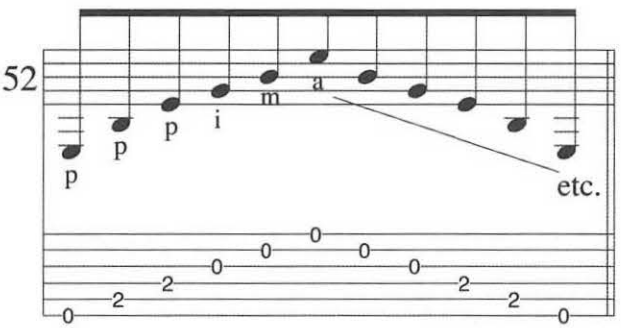


pista *track* 23

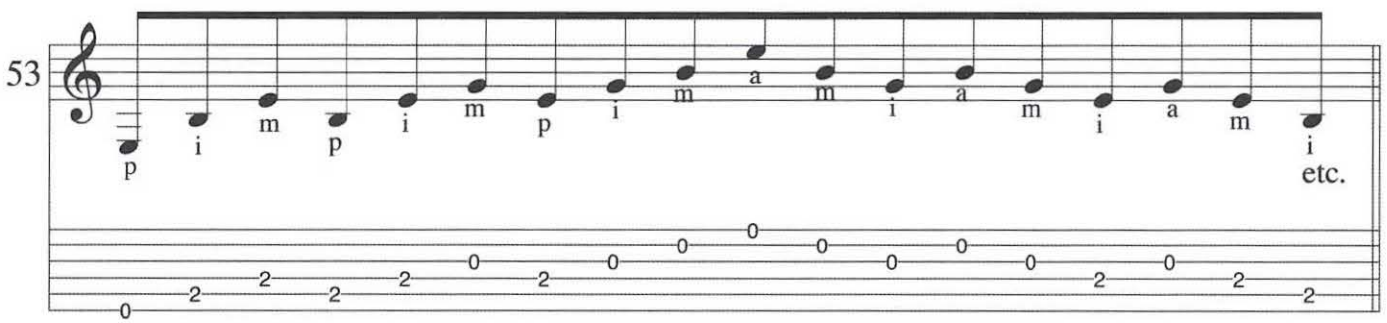


pista *track* 24





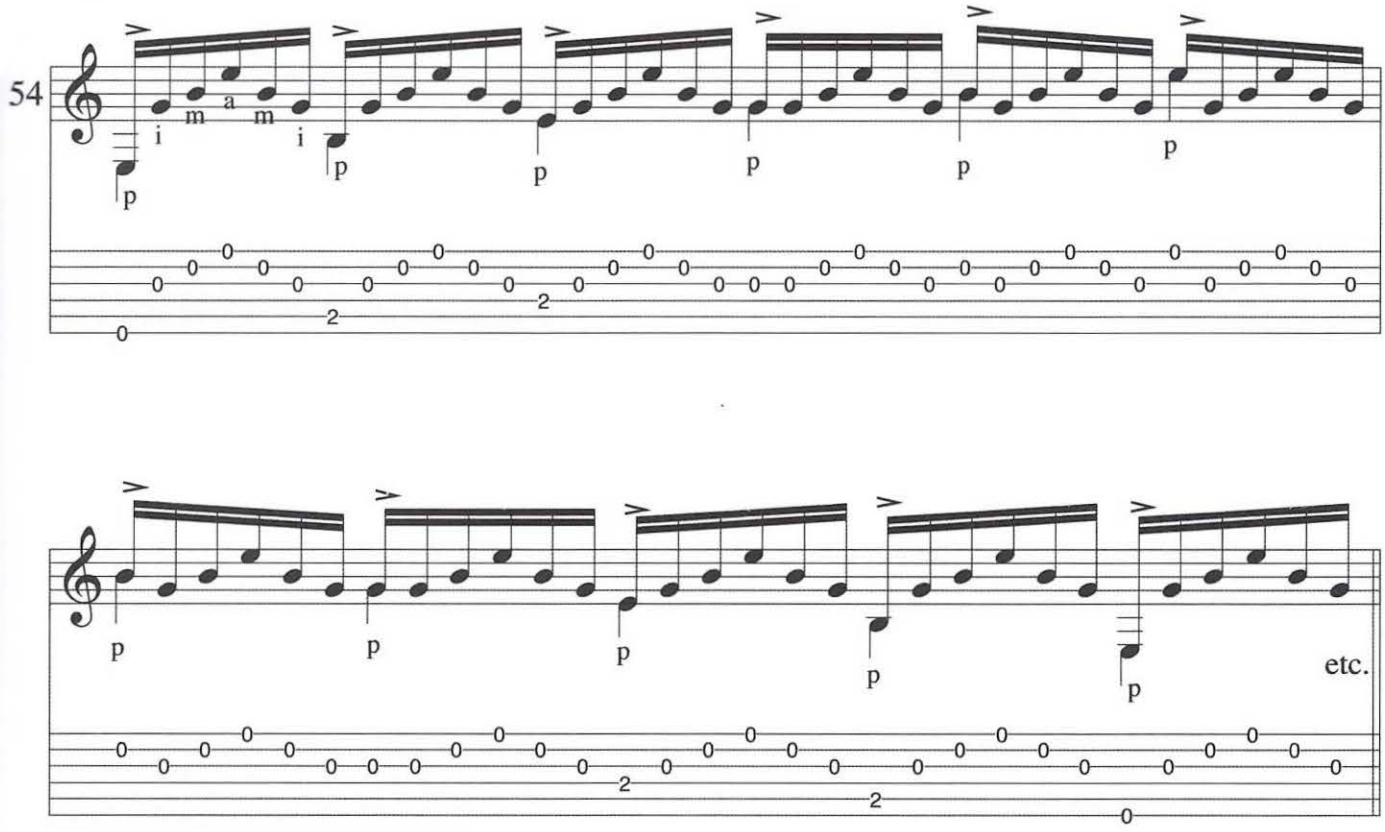
pista *track* 25



pista *track* 26

En este ejercicio es importante destacar el pulgar

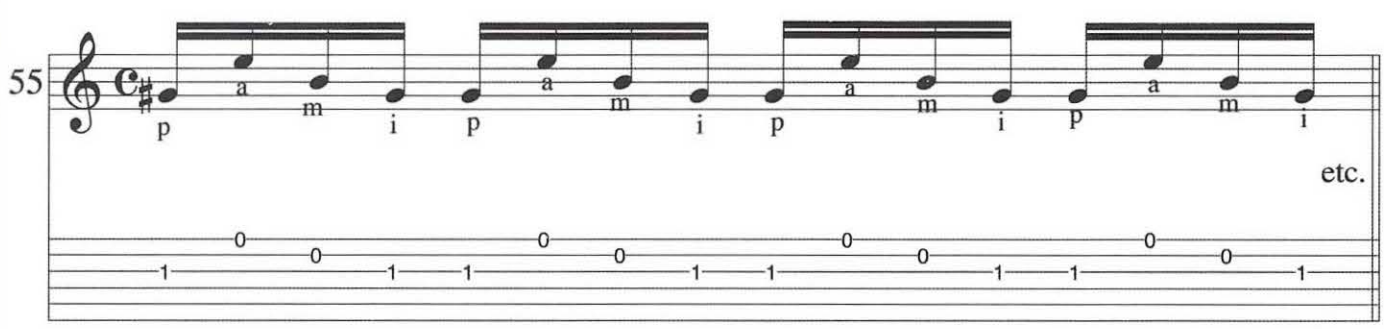
The thumb should stand out in this exercise



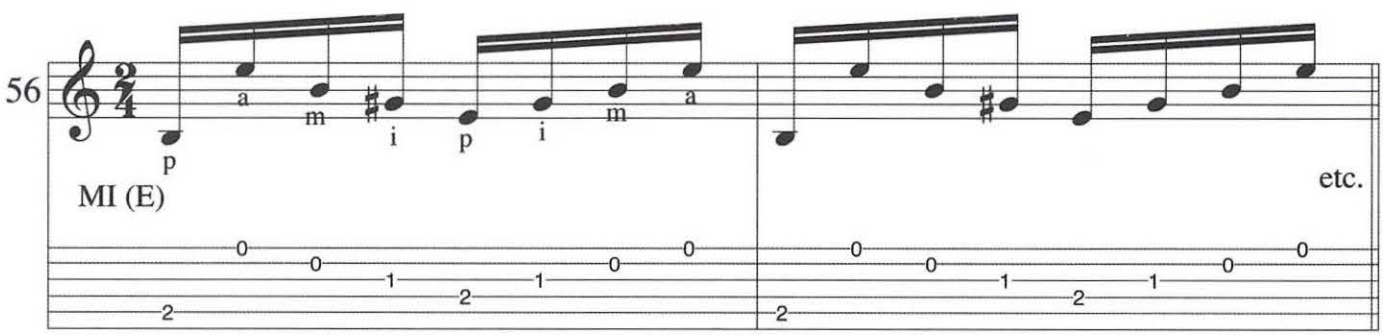
pista *track* 27

Semicorcheas con tres dedos

Sixteenths with three fingers



pista *track* 28



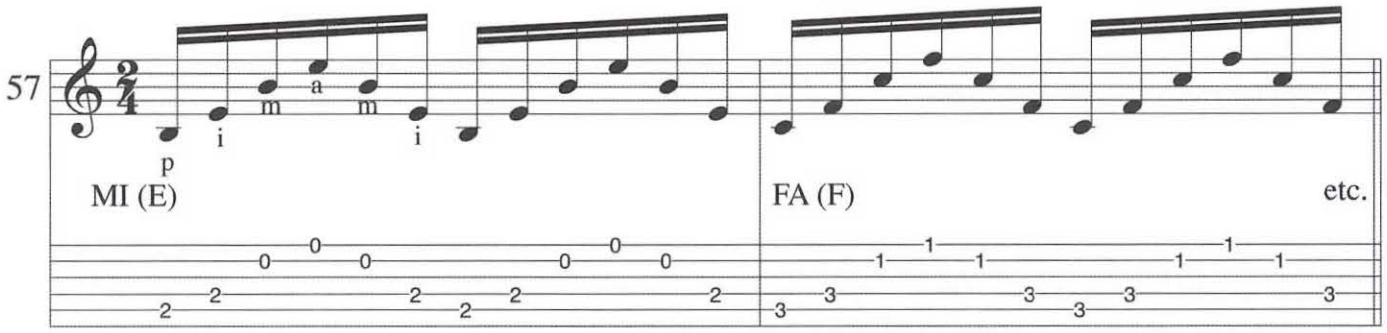
III) ARPEGIOS CON APERTURA DEL ÍNDICE / MEDIO Y DE MEDIO ANULAR

III) ARPEGGIOS WITH OPENING OF INDEX-MIDDLE FINGERS AND MIDDLE-RING FINGERS

pista *track* 29

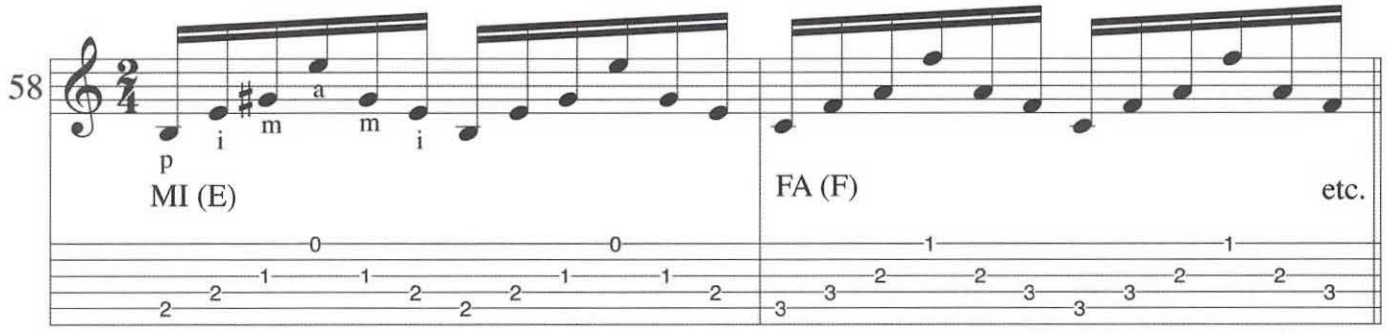
Ejercicio con apertura *i-m*

Exercise with opening index-middle



Ejercicio con apertura *m-a*

Exercise with opening middle-ring



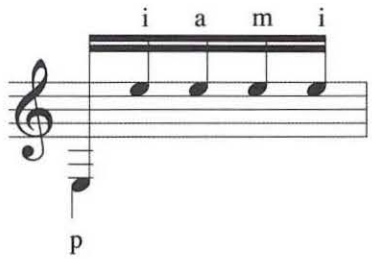
3) TRÉMOLO

3) TREMOLO

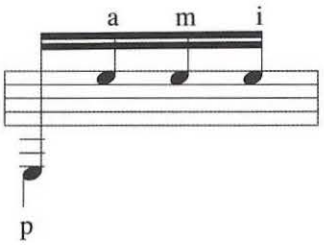
La diferencia con el usado en la guitarra clásica es que en el trémolo flamenco se realiza usando principalmente las siguientes digitaciones:

The flamenco tremolo is different from the tremolo in classical guitar and is played with the following fingering:

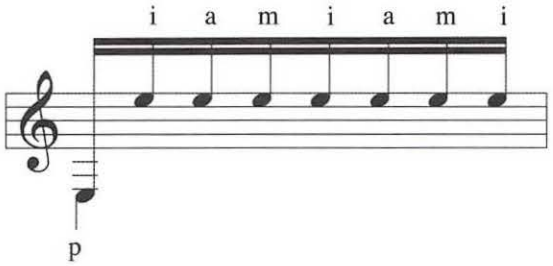
1) p i a m i



2) p a m i



3) p i a m i a m i



El efecto sonoro, como se puede apreciar, será distinto según la digitación que se utilice. La digitación *p i a m i* es la más usada habitualmente. Se aconseja estudiarlas todas para estar preparados ante cualquier frase musical que requiera una u otra utilización. La dificultad principal del trémolo se encuentra al ejecutarlo en la 2ª, 3ª y 4ª cuerda, por esta razón se deben practicar los ejercicios lentamente. Es importante destacar que, en el trémolo, el pulgar suena casi siempre usando la técnica del toque apoyado.

You will notice that the sound is different depending on the fingering; p i a m i is the most commonly used. It is advisable to practice all the fingerings to be able to choose the most suitable for different musical phrases. The main difficulty with the tremolo is in doing it on the 2nd, 3rd and 4th strings, and it is best to practice the exercises slowly. It is important to remember that the thumb nearly always plays rest strokes in tremolo.

Examinamos los siguientes puntos:
Let's look at the following points:

I) ESTUDIO DEL TRÉMOLO CON *p i a m i* SOBRE UNA CUERDA
Tremolo study with p i a m i *on one string*

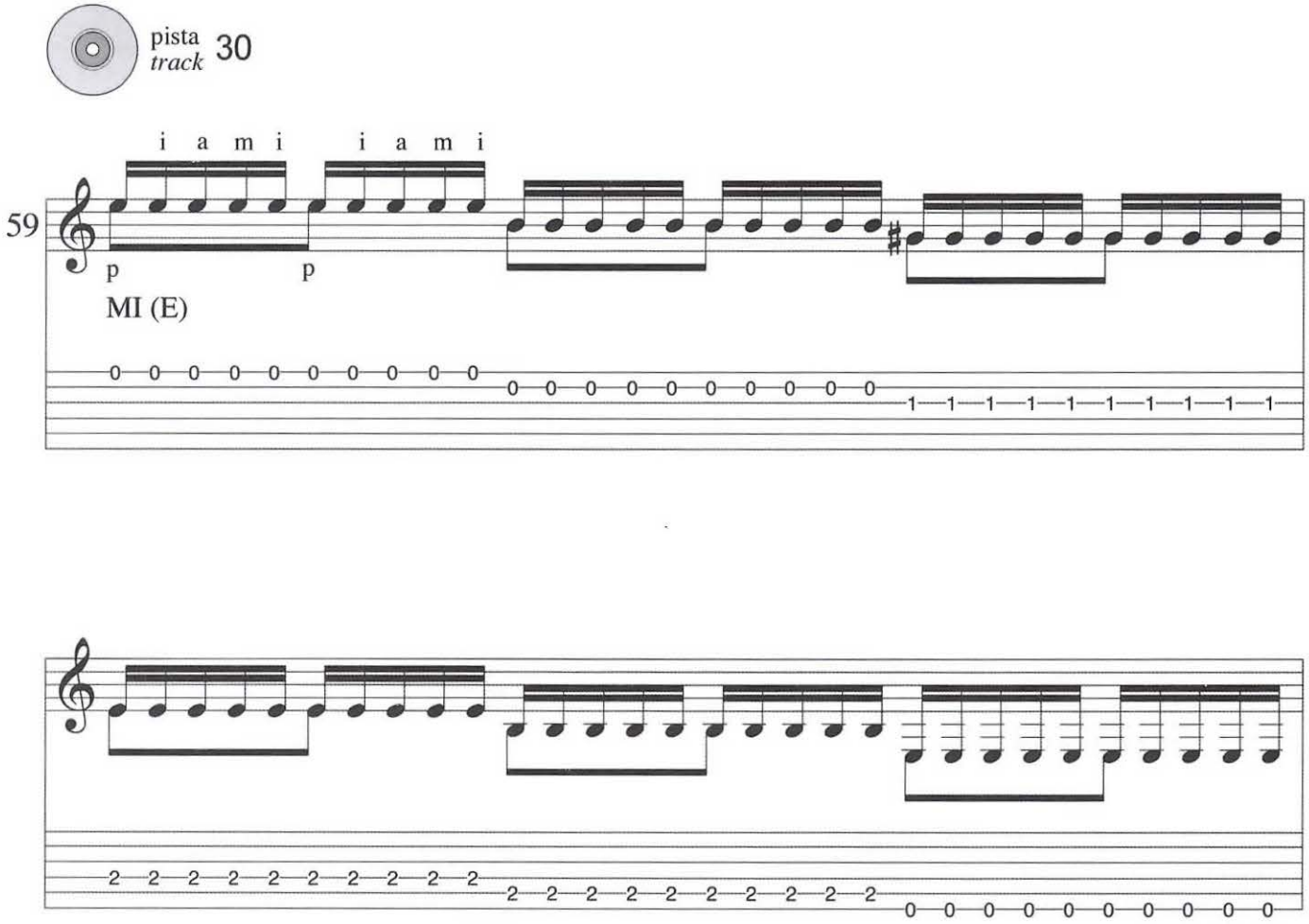
II) TRÉMOLO CON *p i a m i* SOBRE CUERDAS CERCANAS
Tremolo with p i a m i *on adjacent strings*

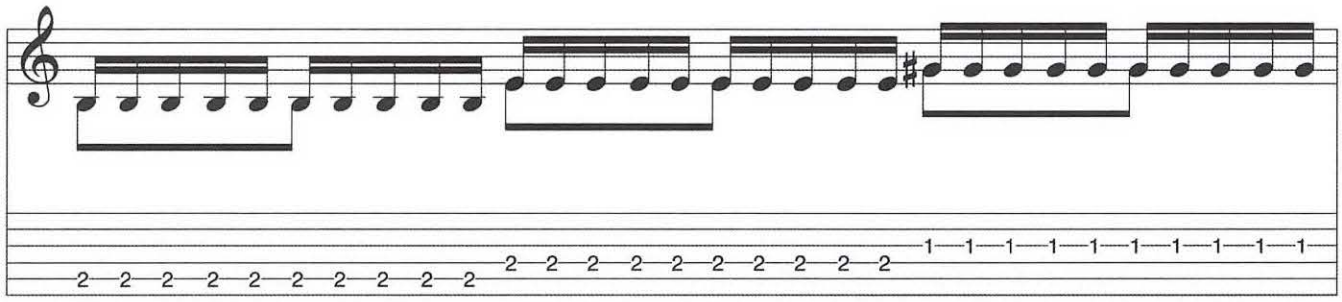
III) OTROS EJERCICIOS DE TRÉMOLO
More tremolo exercises

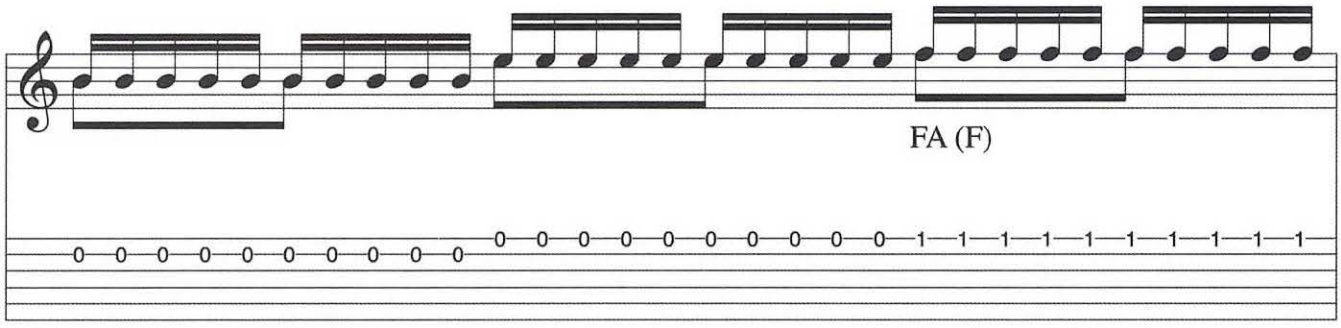
IV) EJERCICIOS CON DIGITACIONES PARA DESARROLAR EL TRÉMOLO
Exercises with fingerings to develop tremolo

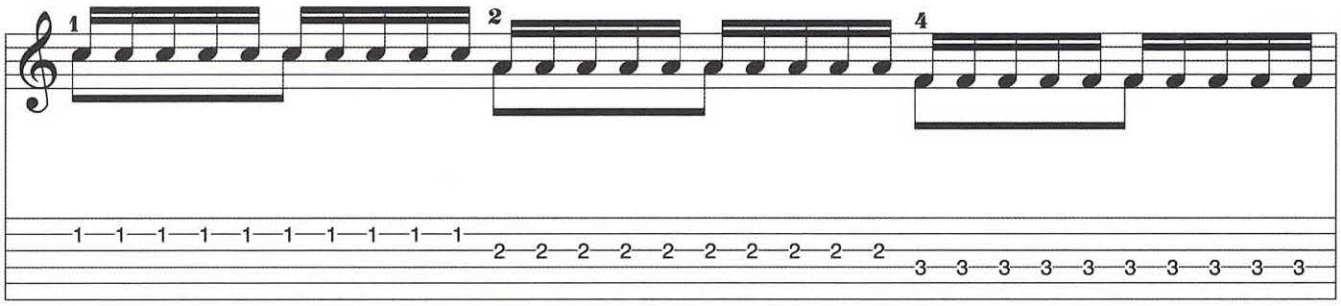
I) ESTUDIO DEL TRÉMOLO CON *p i a m i* SOBRE UNA CUERDA

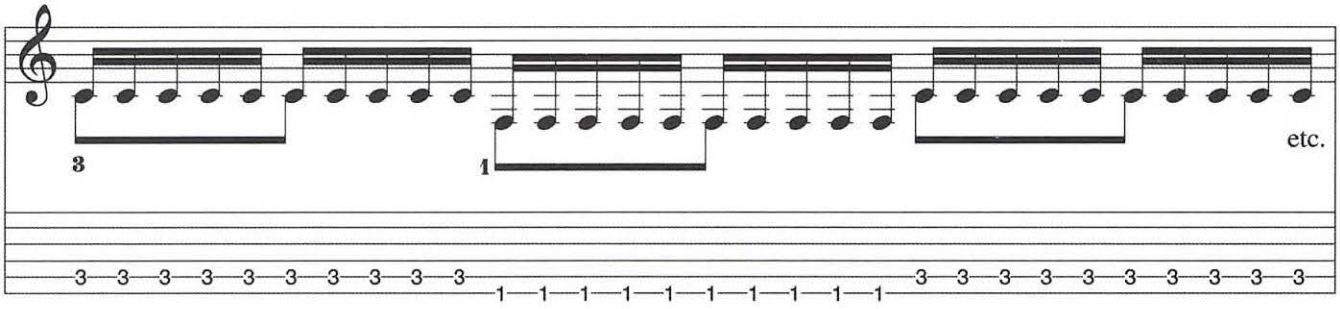
I) TREMOLO EXERCISE WITH* p i a m i *ON ONE STRING






FA (F)


1
2
4


3
1
etc.

II) TRÉMOLO CON *p i a m i* SOBRE CUERDAS CERCANAS

II) TREMOLO WITH* p i a m i *ON ADJACENT STRINGS

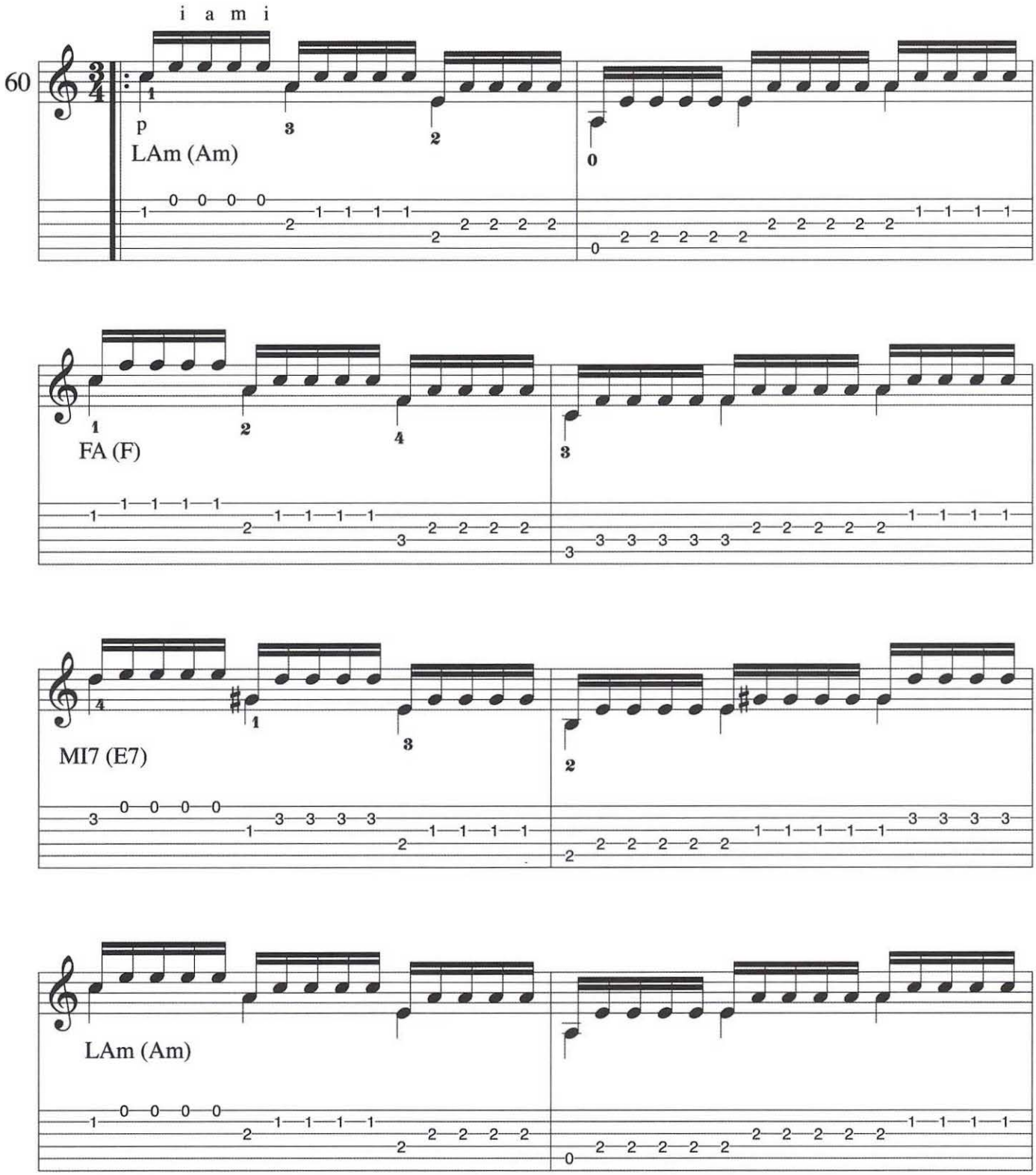
pista *track* 31

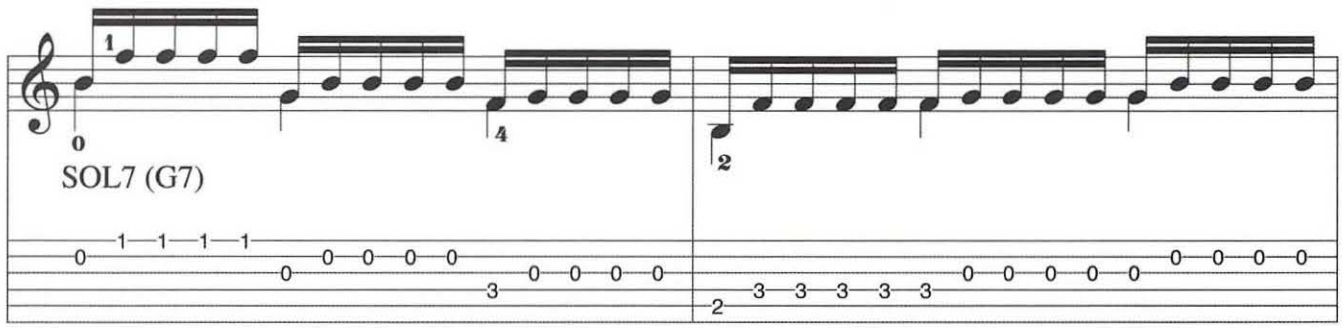
p en ② cuerda y i a m i en ① cuerda
p on ② string and i a m i on ① string

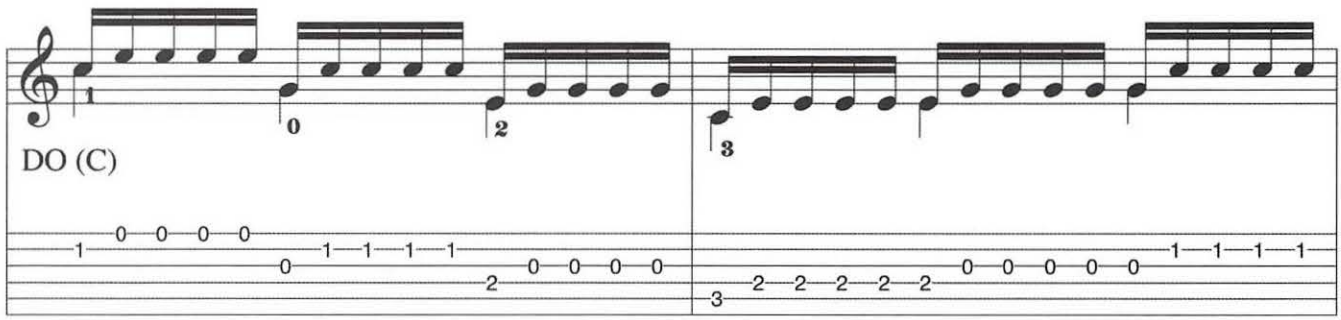
p en ③ cuerda y i a m i en ② cuerda
p on ③ string and i a m i on ② string

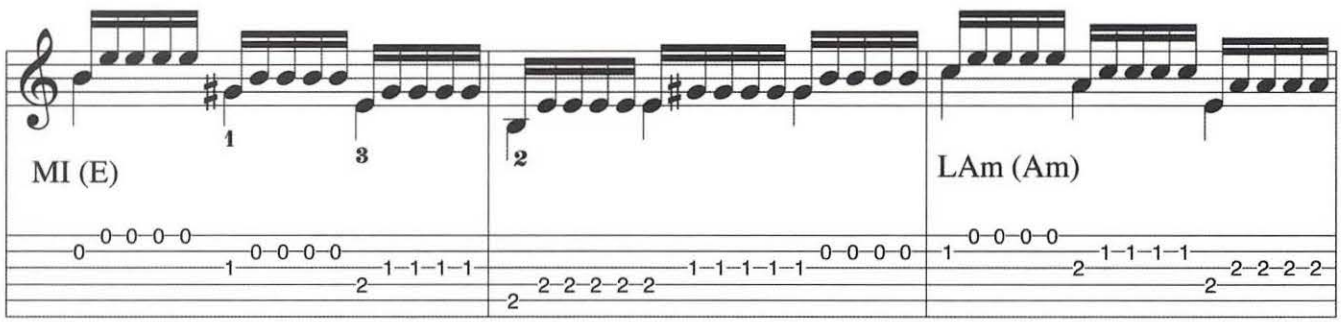
p en ⑤ cuerda y i a m i en ④ cuerda
p on ⑤ string and i a m i on ④ string

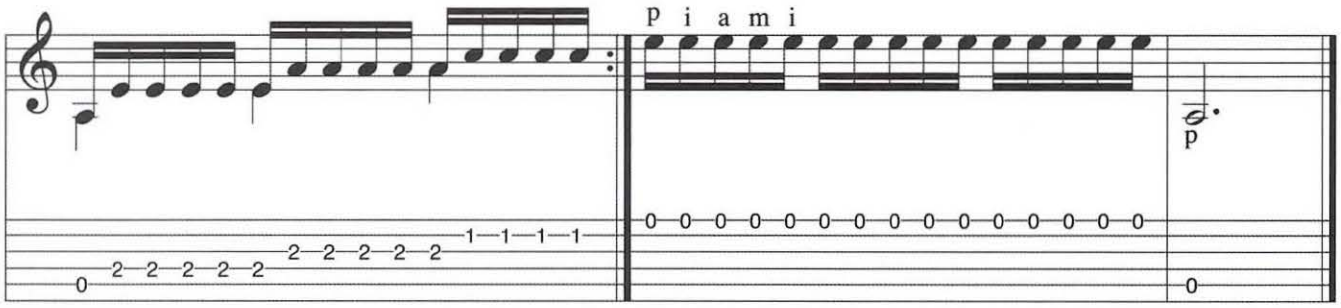
p en ④ cuerda y i a m i en ③ cuerda
p on ④ string and i a m i on ③ string




SOL7 (G7)


DO (C)

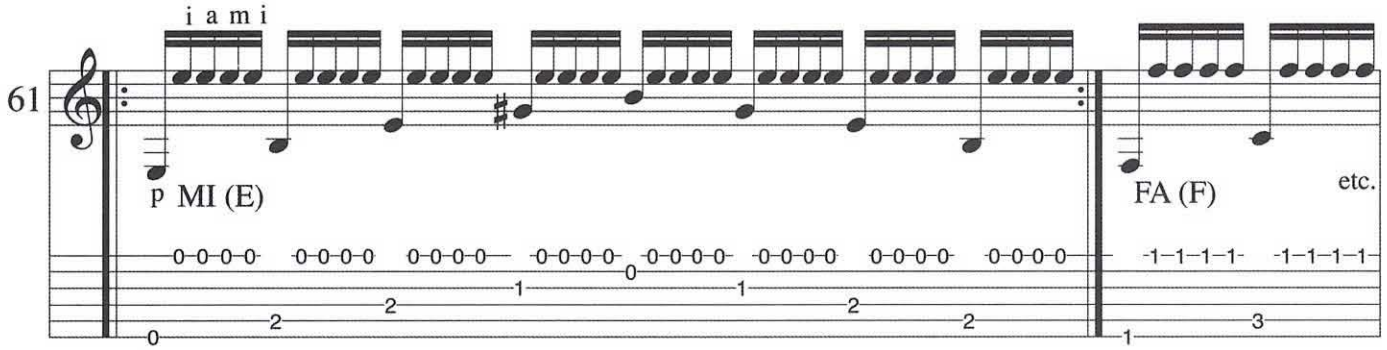

MI (E)
LAm (Am)


p i a m i
p

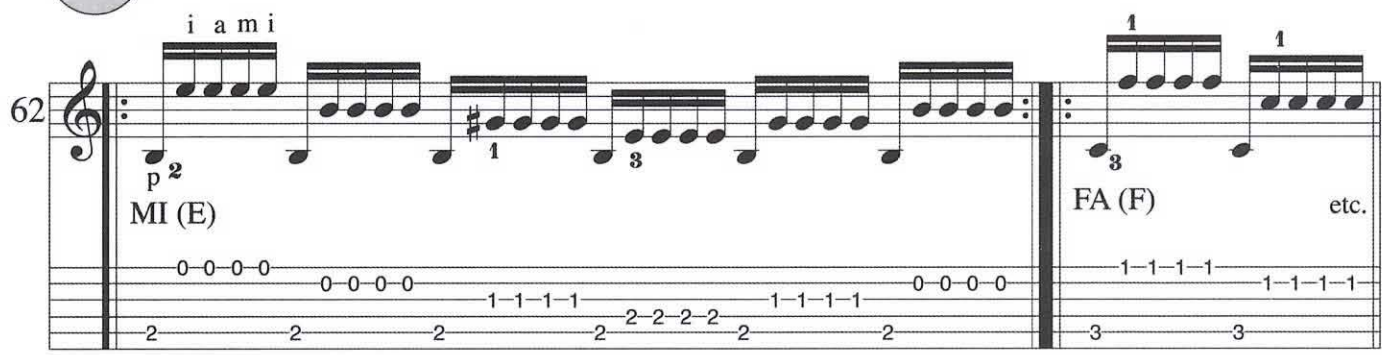
III) OTROS EJERCICIOS DE TRÉMOLO

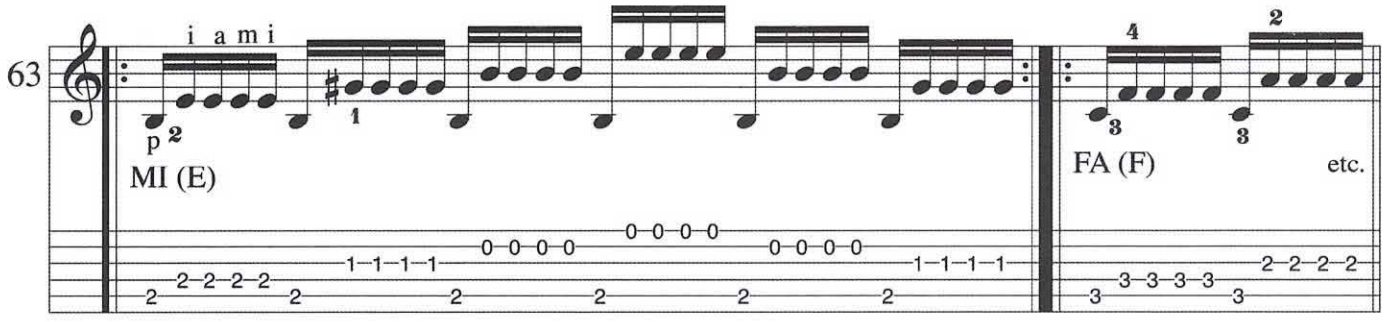
III) MORE TREMOLO EXERCISES

pista *track* 32

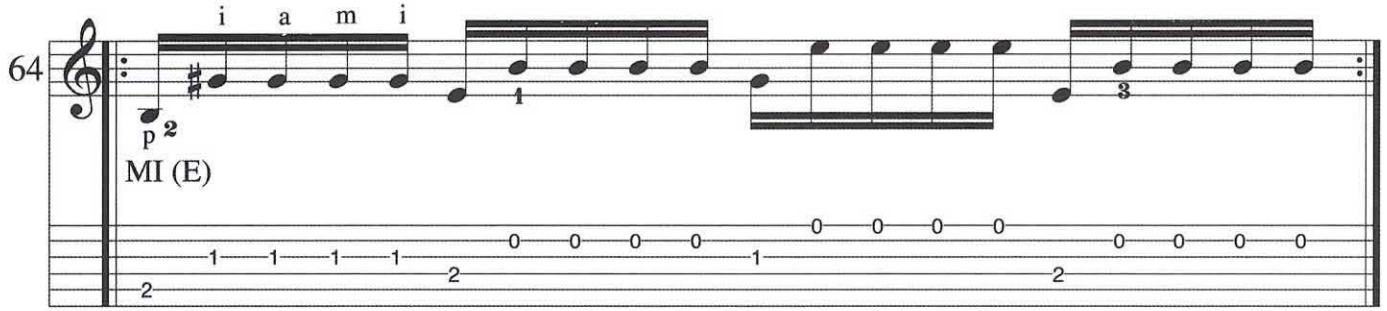


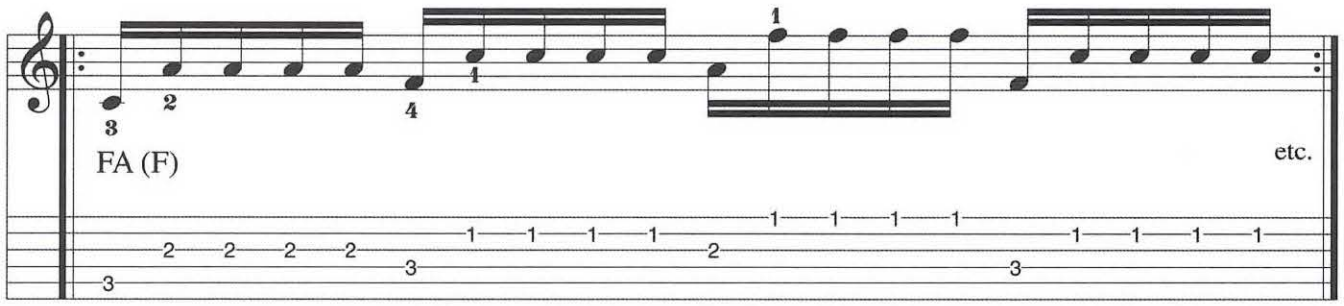
pista *track* 33



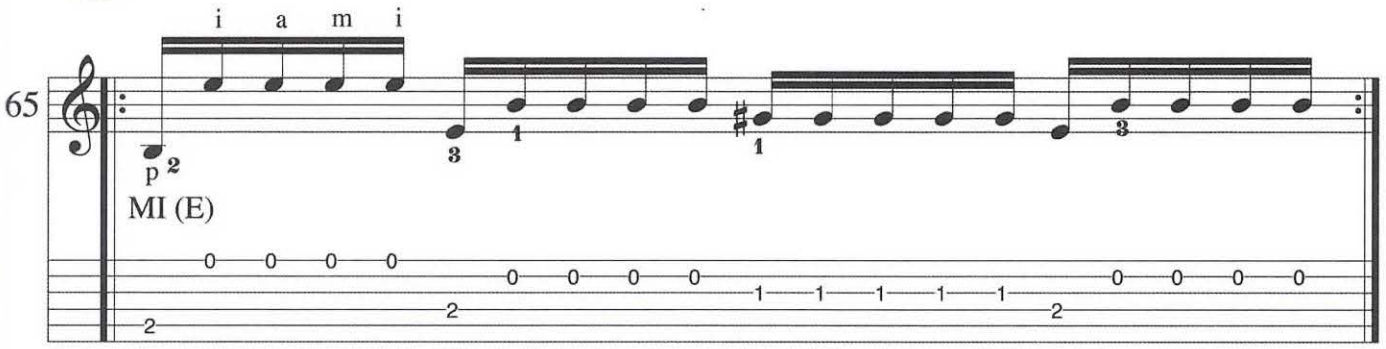


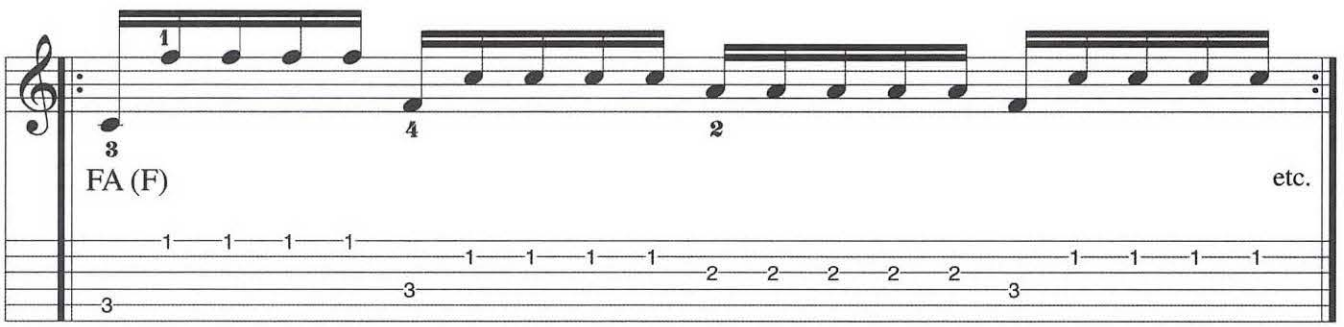
pista *track* 34





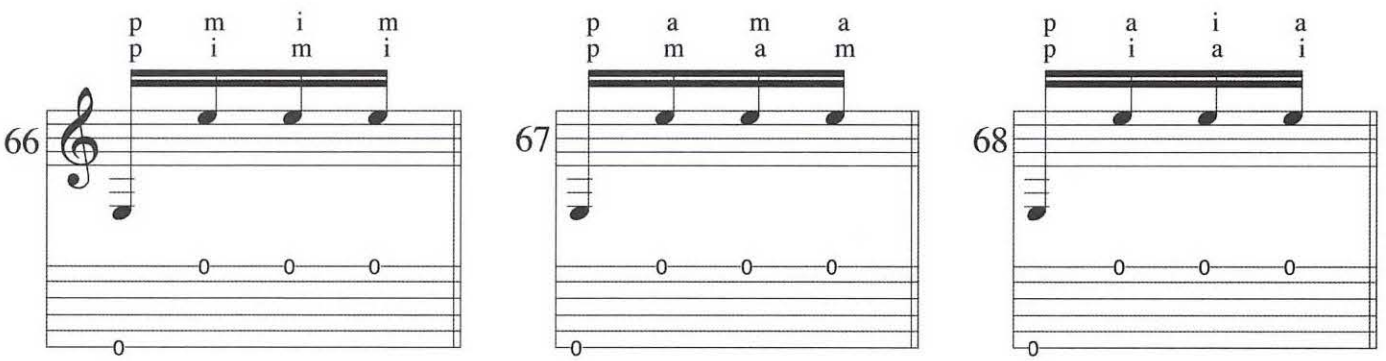
pista *track* 35

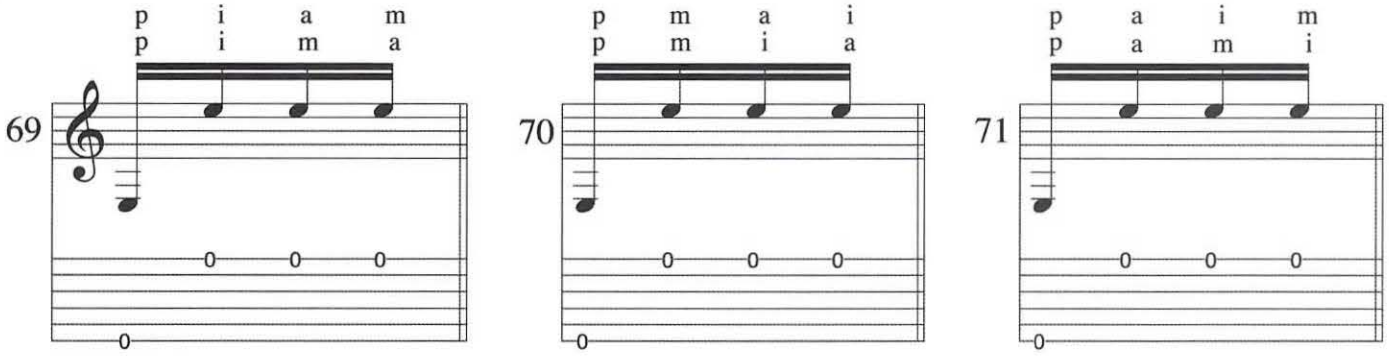


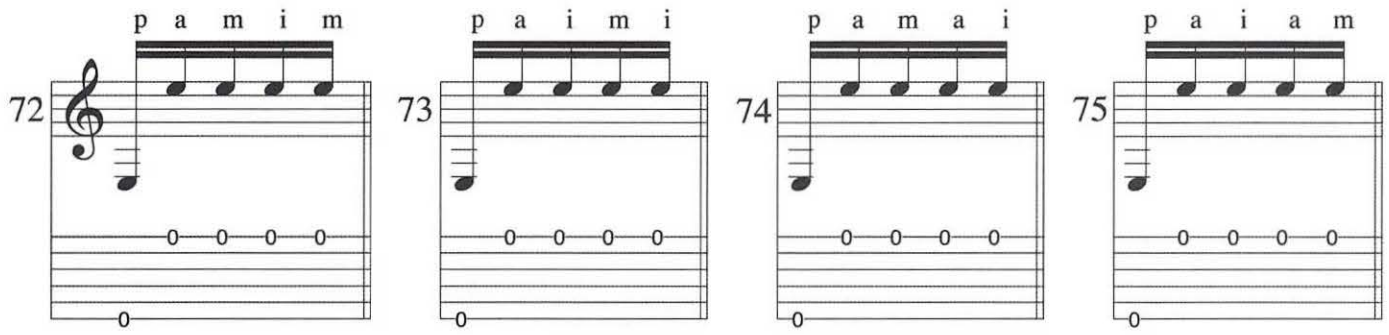


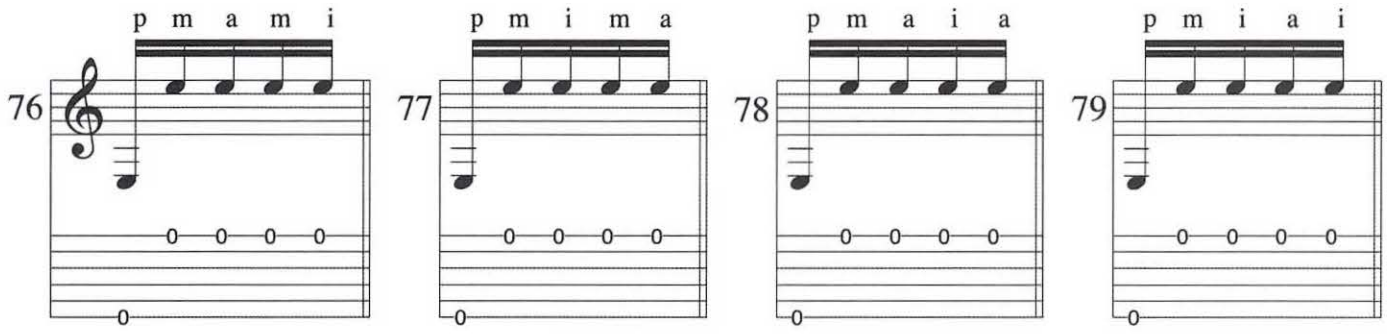
IV) EJERCICIOS CON DIGITACIONES PARA DESARROLAR EL TRÉMOLO

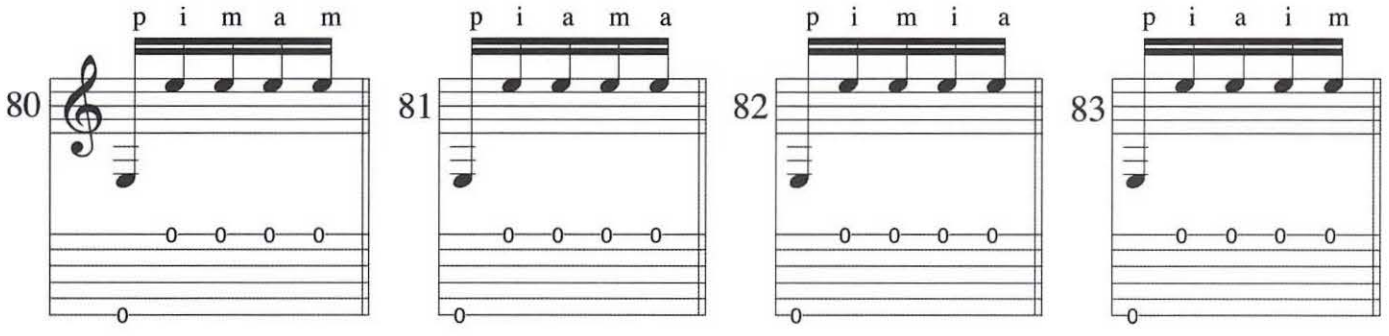
IV) EXERCISES WITH FINGERINGS TO DEVELOP TREMOLO




69
p i a m
p i m a
70
p m a i
p m i a
71
p a i m
p a m i


72
p a m i m
73
p a i m i
74
p a m a i
75
p a i a m


76
p m a m i
77
p m i m a
78
p m a i a
79
p m i a i


80
p i m a m
81
p i a m a
82
p i m i a
83
p i a i m

4) PICADO

4) PICADO

La técnica del picado consiste principalmente en el movimiento alternado de los dedos i, m con toque apoyado. Se pueden ejecutar escalas, fragmentos de escalas, secuencias melódicas con notable velocidad y potencia. Se realiza con la mano derecha casi cerrada y con los dedos en forma de arco (arqueados). El pulgar, en general, se apoya en la sexta cuerda si el picado se ejecuta desde la primera, logrando así un menor movimiento de la mano y, por consecuencia, un mayor control en el movimiento de los dedos (al acercarlos a las cuerdas). De este modo obtendremos el sonido característico de la guitarra flamenca. Para tener un buen picado toda la mano debe estar relajada, por lo que es importante ejercitar todos los dedos con el toque apoyado usando varias combinaciones. Esto es mejor que repetir cien veces la escala con la misma digitación i, m. Practicando fórmulas distintas los dedos se harán fuertes e independientes, adquiriendo de este modo desenvoltura y fluidez en cualquier pasaje. Se aconseja un estudio constante y progresivo, buscando sobre todo una correcta posición de la mano derecha. Ésta no debe moverse, quedando sólo en movimiento los dedos que se utilicen.

The picado consists mainly of alternating index-middle finger strokes with rest strokes. You can play scales, fragments of scales and melodic sequences with remarkable speed and power. The picado is played with the right hand half closed and the fingers arched. The thumb usually rests on the sixth string if the picado starts from the first, which minimizes movement of the hand and enhances control of the fingers by keeping them closer to the strings. This gives the characteristic sound of flamenco guitar. A good picado technique requires a relaxed hand, which is why it is important to practice rest strokes with different combinations of all the fingers. This is better than repeating scales over and over with the same index-middle fingering. Practicing different patterns will make the fingers strong and independent and develop fluid, confident playing of any passage. It is advisable to practice constantly and progressively, concentrating especially on getting the right-hand position correct. The hand should not move, only the fingers that are playing.

Examinamos los siguientes puntos:
Let's look at the fallowing points:

I) EJERCICIO CROMÁTICO EN TODO EL DIAPASÓN
Chromatic exercise over the entire neck

II) PICADO EN TRESILLOS, SEMICORCHEAS Y CINQUILLOS
Picado in triplets, sixteenths and quintuplets

III) EJERCICIOS DE PICADO A 2 Y 3 DEDOS
Picado exercises with 2 and 3 finger

IV) PICADO CON DIGITACIÓN a m i, i m a
Picado with a m i, i m a fingering

V) ARPEGIO DE PICADO
Picado arpegio

VI) FORMULAS DE EJERCICIOS PARA EL PICADO Y PARA LA MANO IZQUIERDA
Patterns for picado and the left hand exercises

VII) EJERCICIO CROMÁTICO
Chromatic exercise

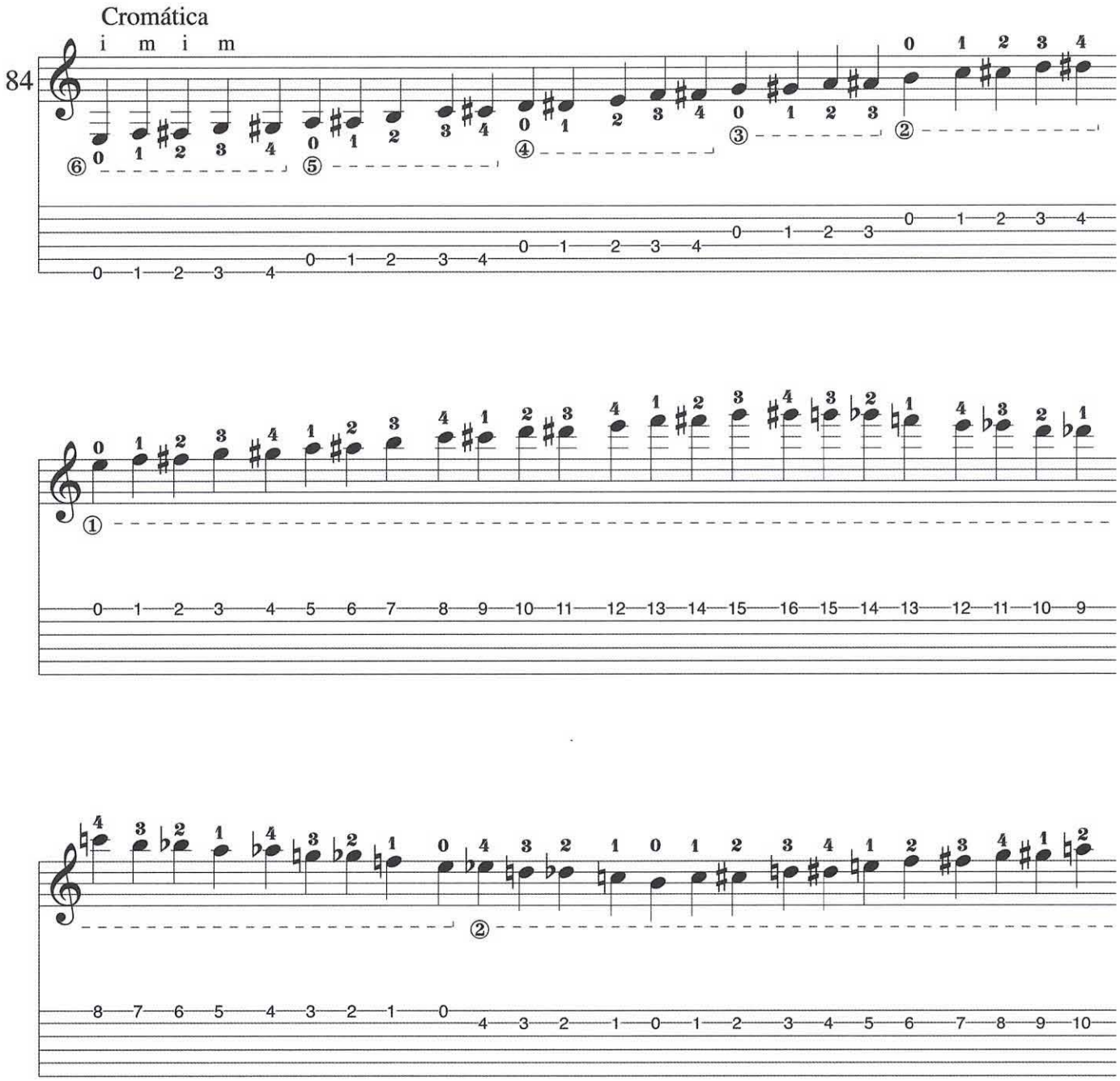
VIII) TÉCNICA DEL ARPEGIO / PICADO
Picado-arpeggio technique

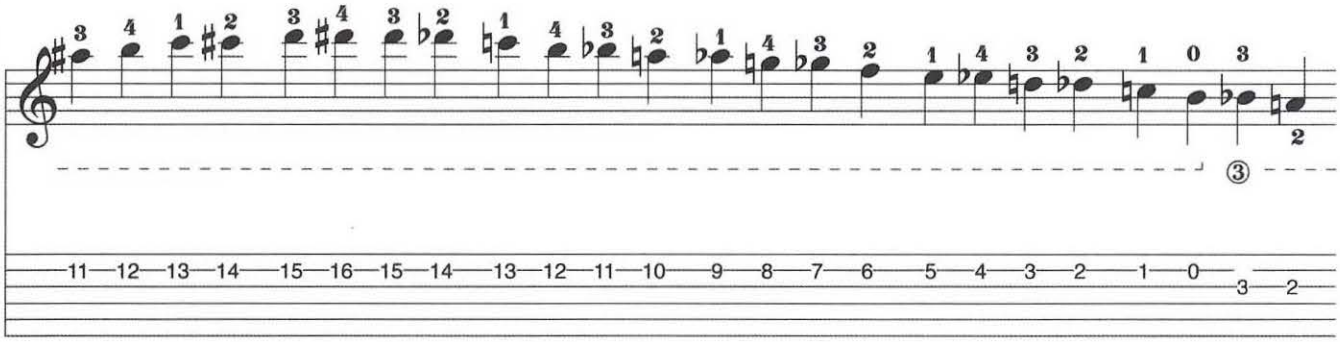
I) EJERCICIO CROMÁTICO EN TODO EL DIAPASÓN

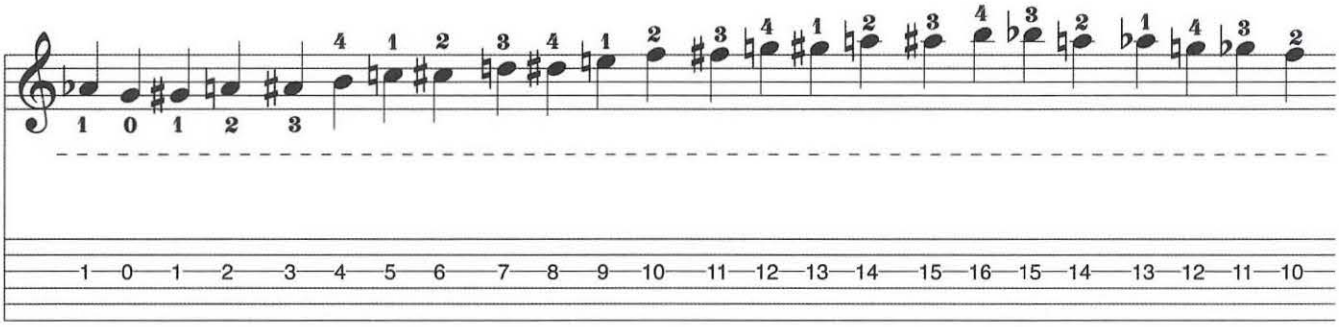
I) CHROMATIC EXERCISE OVER THE ENTIRE NECK

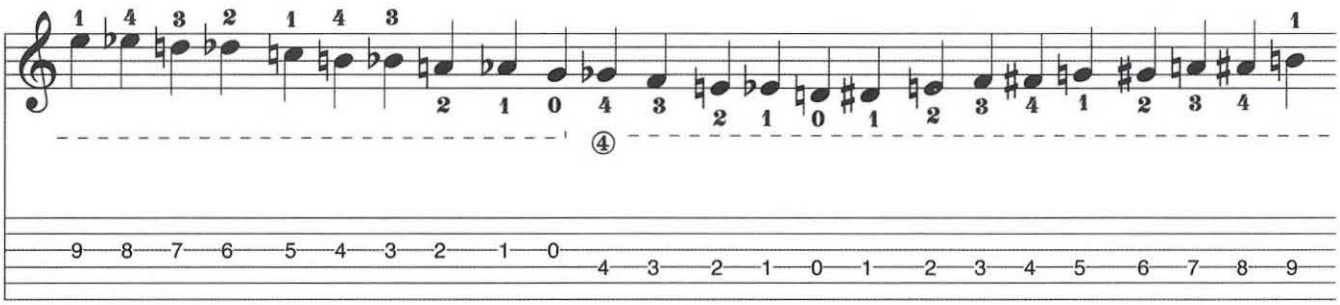
Digitación: i m
Fingering: m i
m a
a m
i a
a i

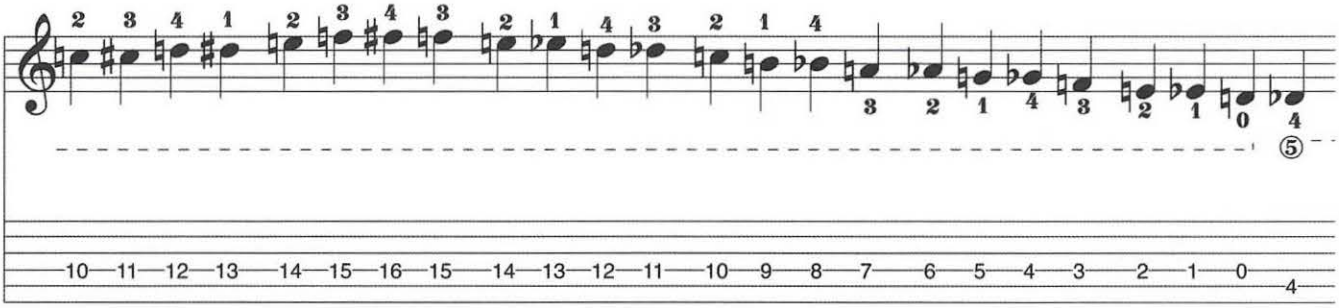
pista *track* 36

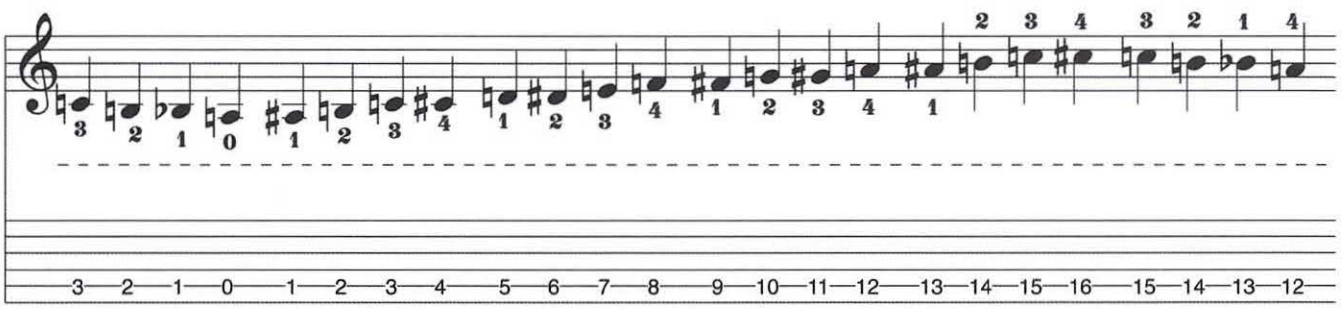


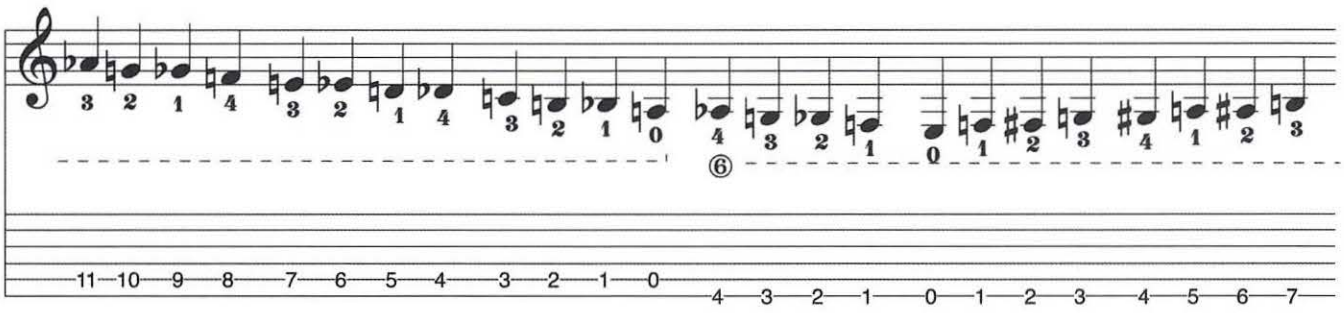

③

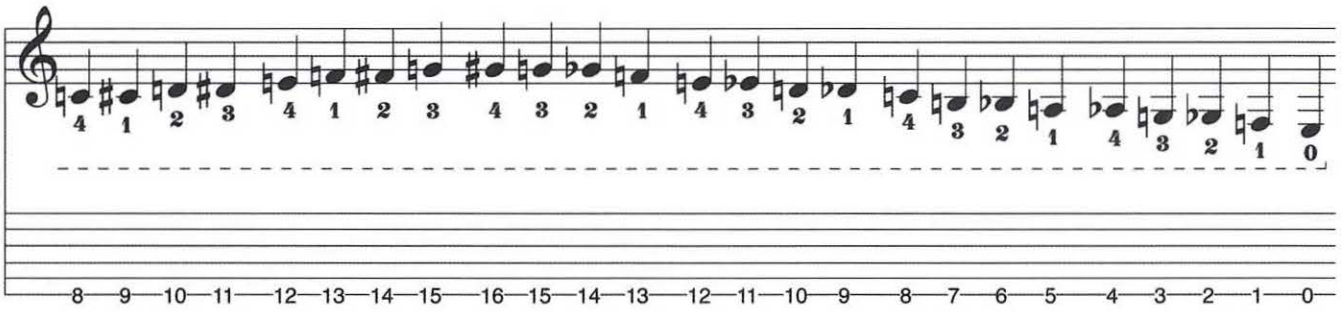



④


⑤


3 2 1 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 15 14 13 12


11 10 9 8 7 6 5 4 3 2 1 0 4 3 2 1 0 1 2 3 4 5 6 7


8 9 10 11 12 13 14 15 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1 0

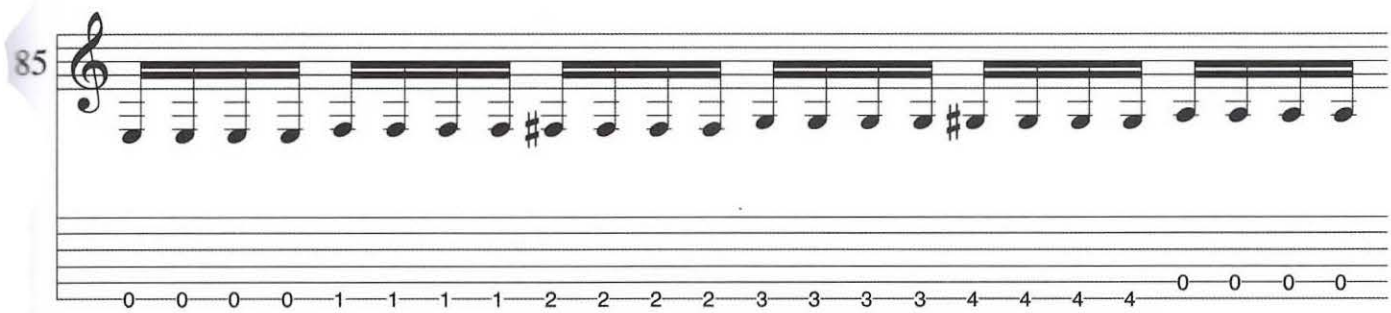
II) PICADO EN TRESILLOS, SEMICORCHEAS Y CINQUILLOS

II) PICADO IN TRIPLETS, SIXTEENTHS AND QUINTUPLETS

pista *track* 37

Estudiar el ejercicio 84 en semicorcheas

Practice exercise 84 using sixteenths



Picado a dos dedos

2-finger picado

① i m i m ② m i m i

③ m a m a ④ a m a m

⑤ i a i a ⑥ a i a i

Picado a tres dedos usando la digitación: *i, m, a*

3-finger picado using i m a *fingering*

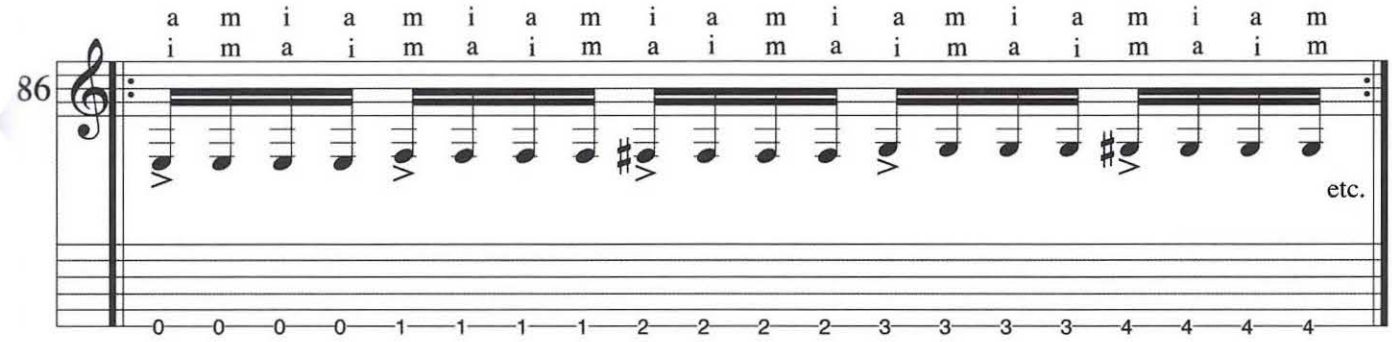
① i m i a ② a i m i ① i a m a ② a m a i

③ i m a m ④ m i m a ③ m a m i ④ a m i m

⑤ i a i m ⑥ m i a i ⑤ m a i a ⑥ a i a m

Estudiar la siguiente digitación

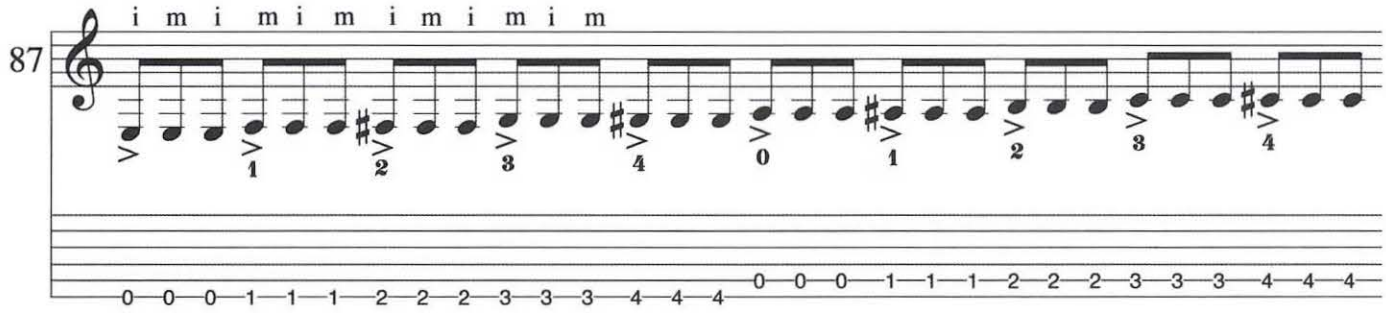
Practice the following fingering



pista *track* 38

Estudiar el ejercicio 84 en tresillos
Practice exercise 84 in triplets

Estudiar con las acentuaciones (>)
Practice with accents (>)

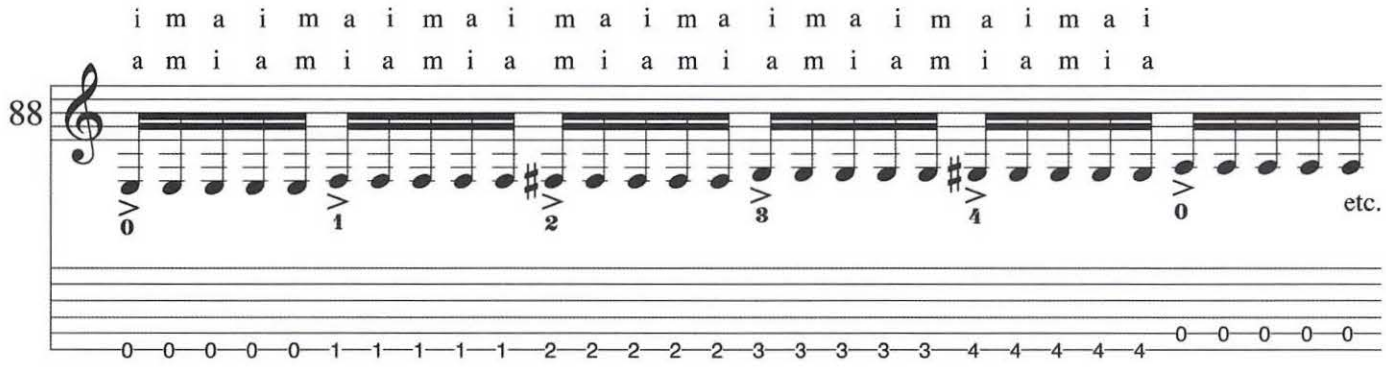


Digitación usada
Fingering

① imi	② mim	③ mam
④ ama	⑤ iai	⑥ aia
⑦ ami	⑧ ima	

pista *track* 39

Estudiar ejercicio 84 en cinquillos
Practice exercise 84 in quintuplets



Digitación usada
Fingering

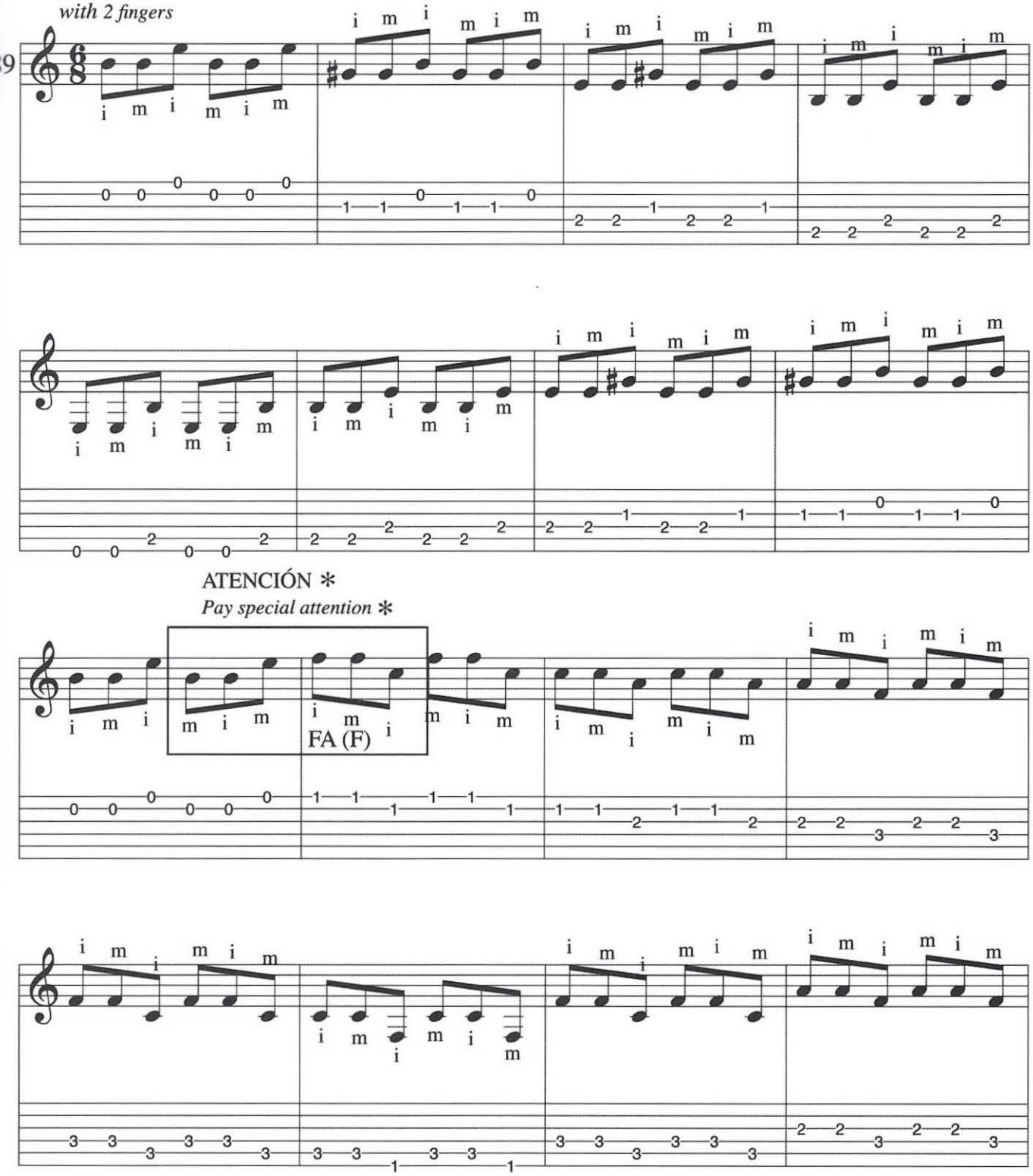
① imimi	② mimim	
③ mamam	④ amama	
⑤ iaiai	⑥ aiaia	

pista *track* 40

III) EJERCICIOS DE PICADO A 2 Y 3 DEDOS

III) PICADO EXERCISES WITH 2 AND 3 FINGERS

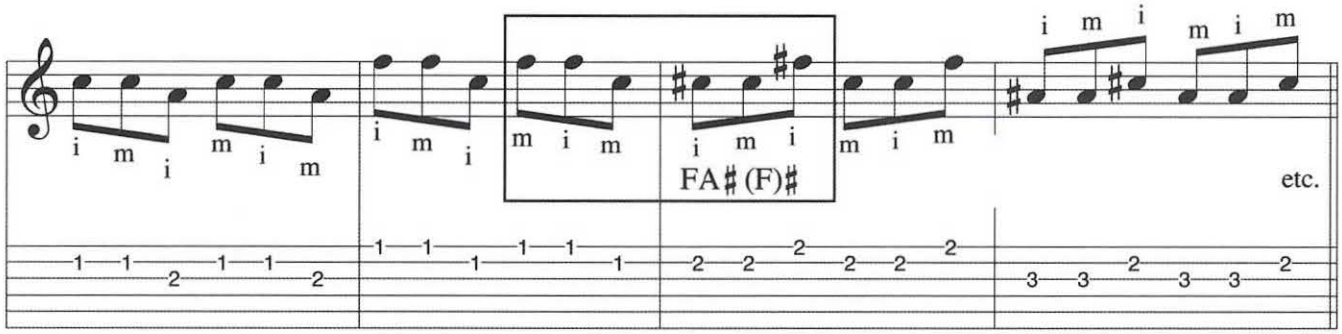
a 2 dedos
with 2 fingers



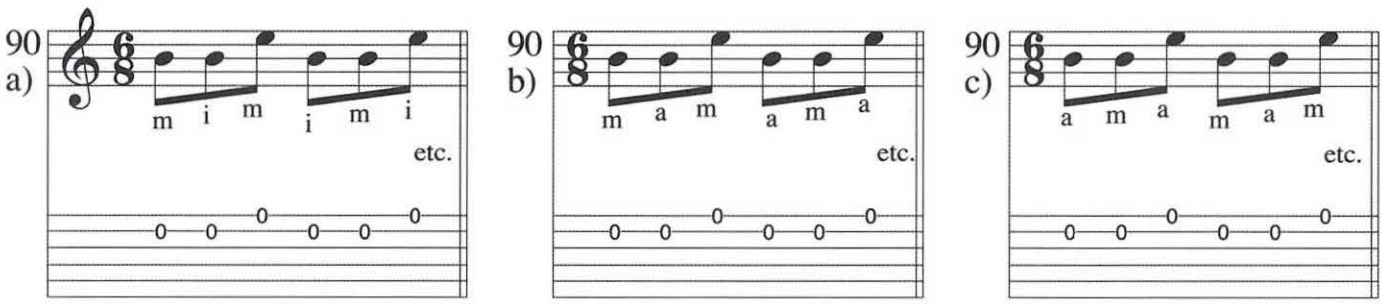
*Nota.

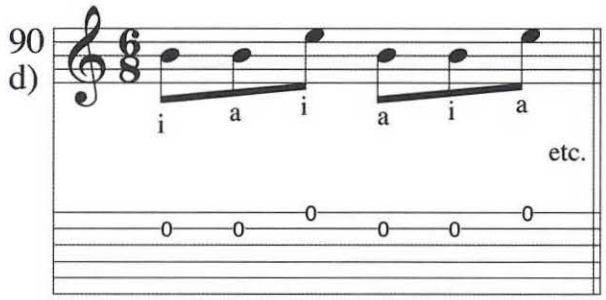
Este cambio tiene que venir con una clara ejecución en cada acorde. La digitación es la misma, se invierte solo la posición de los dedos debido al cambio de las notas. Todo esto es válido para los demás ejercicios que vienen a continuación.

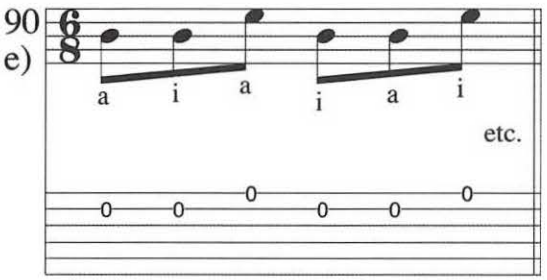
N.B. This change should be made cleanly in each chord. The fingering is the same, and only the finger positions change because the notes are different. All of this is valid for the other exercises below.

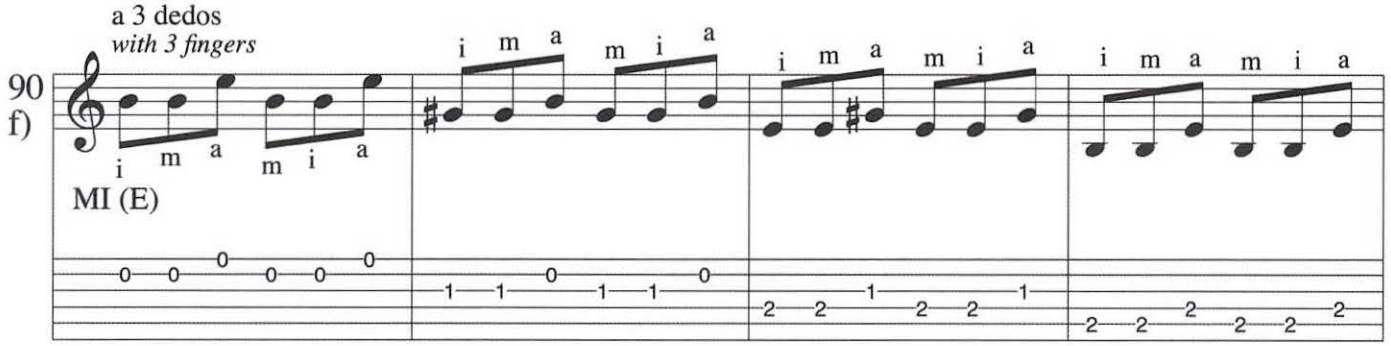


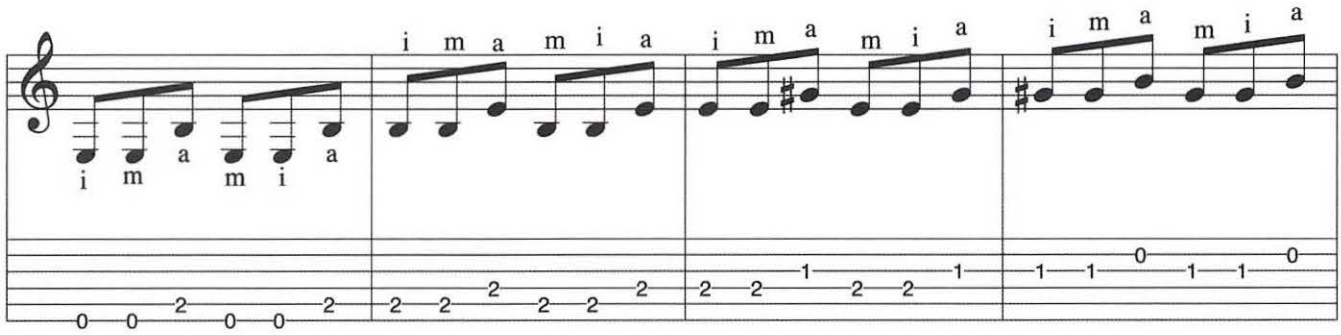
Estudiar los siguientes ejemplos según el modelo Ej. 85
Practice the following exercises using the Ex. 85 pattern

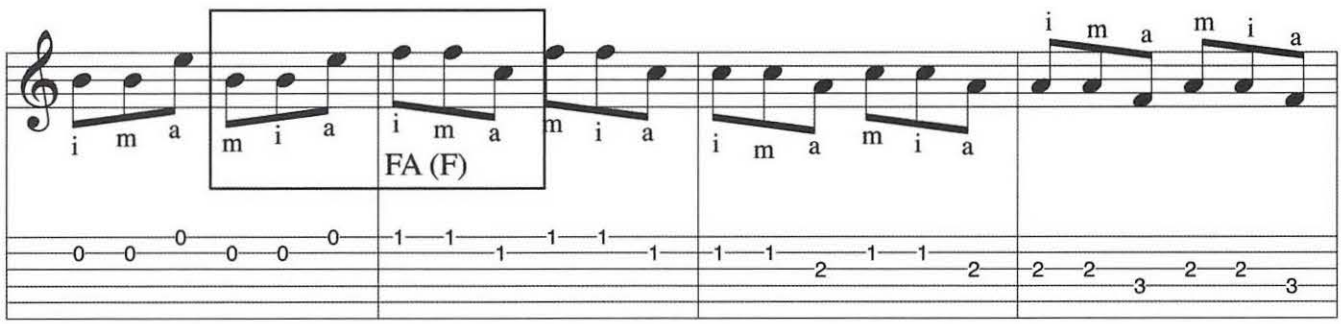


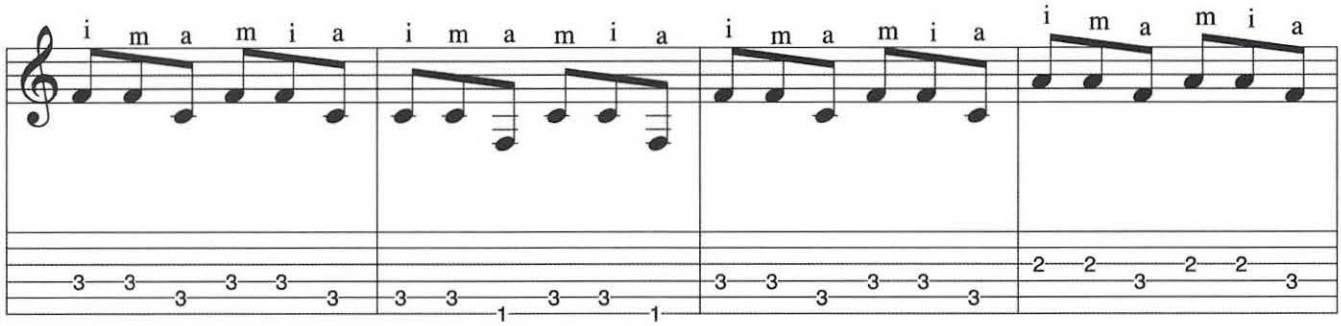


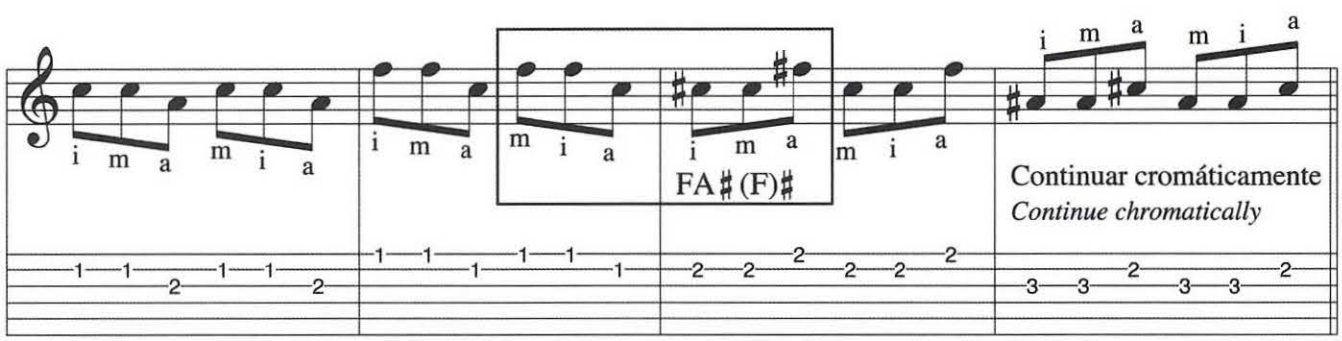


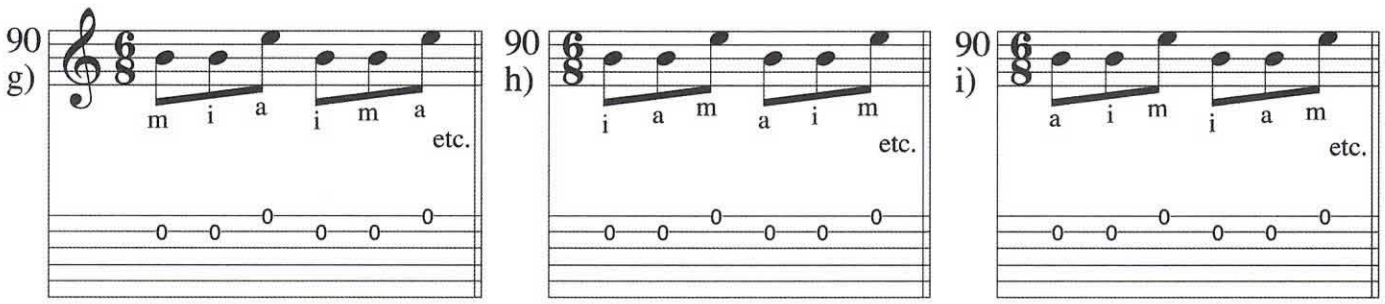


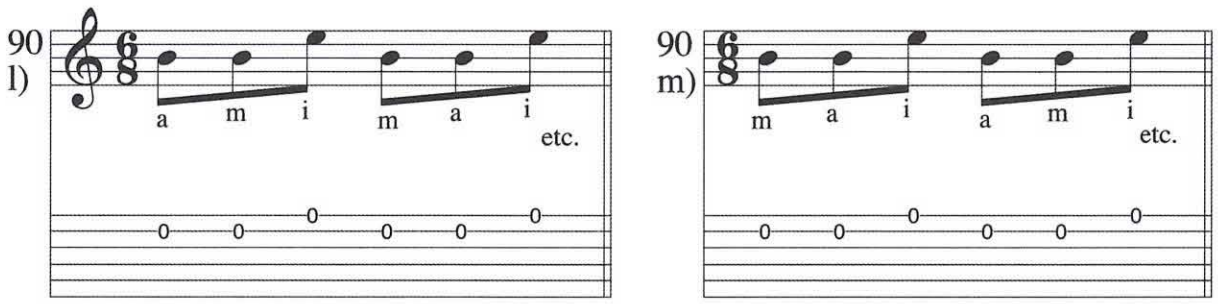



FA (F)




FA♯ (F)♯
Continuar cromáticamente
Continue chromatically



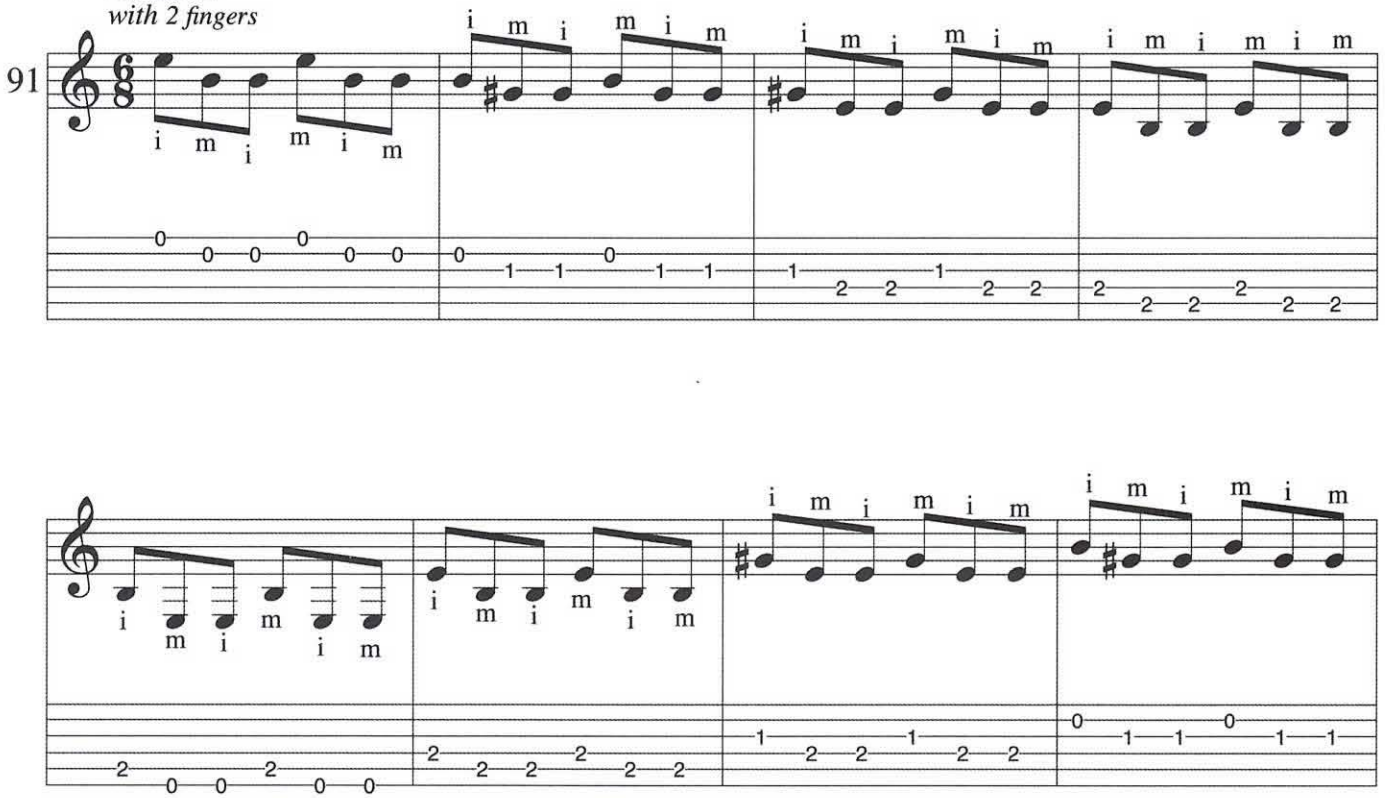


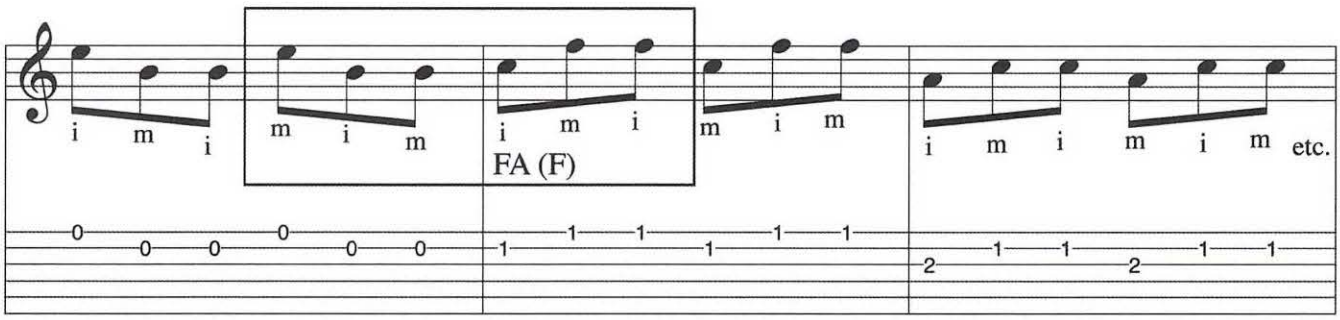
pista *track* 41

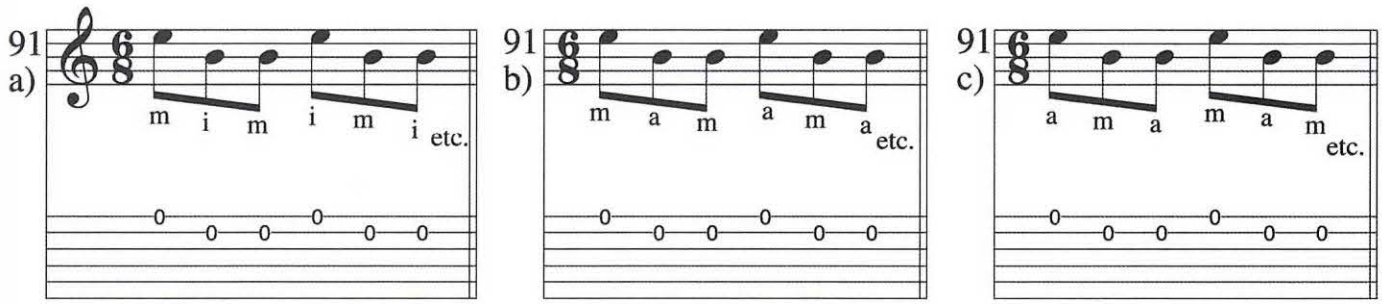
OTRAS VARIANTES ①

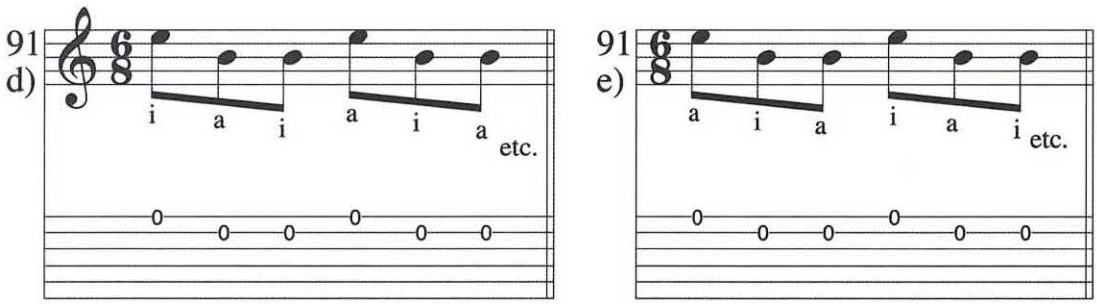
MORE VARIATIONS

a 2 dedos
with 2 fingers



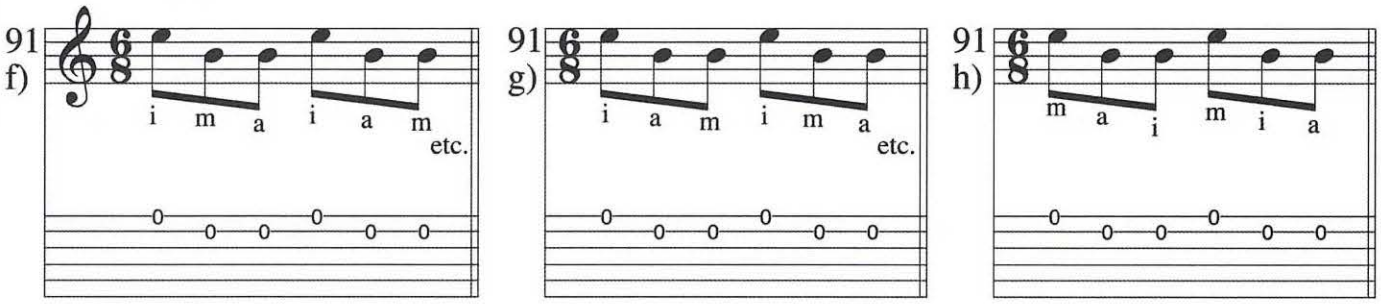


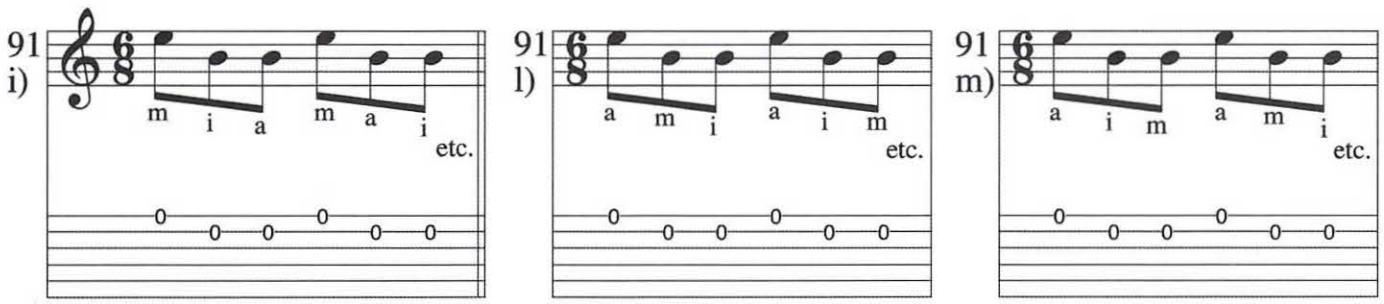




a 3 dedos

with 3 fingers



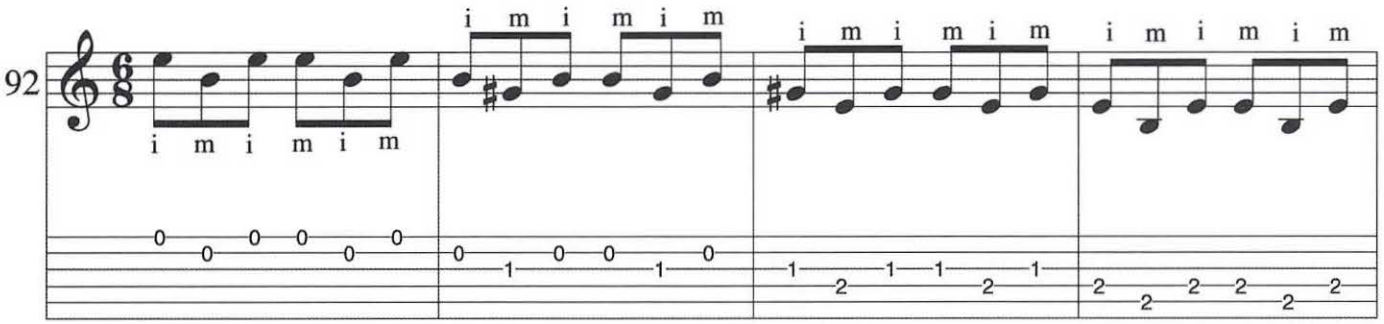


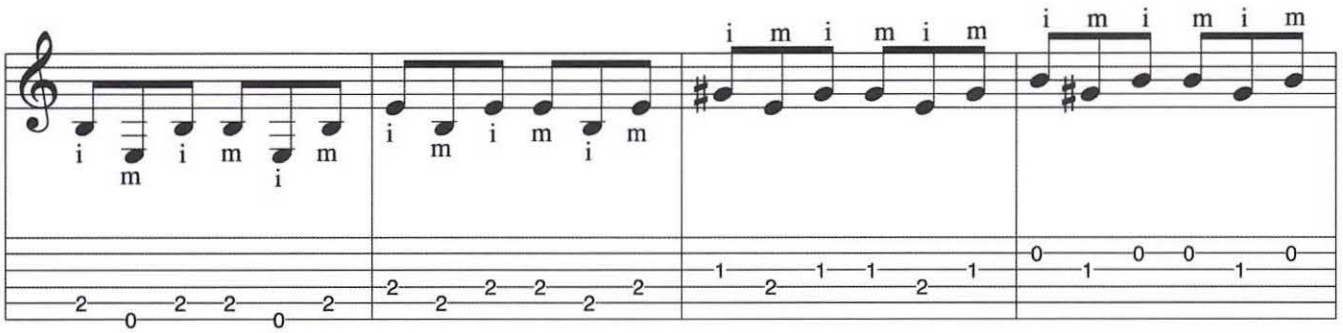
Continuar cromáticamente
Continue chromatically

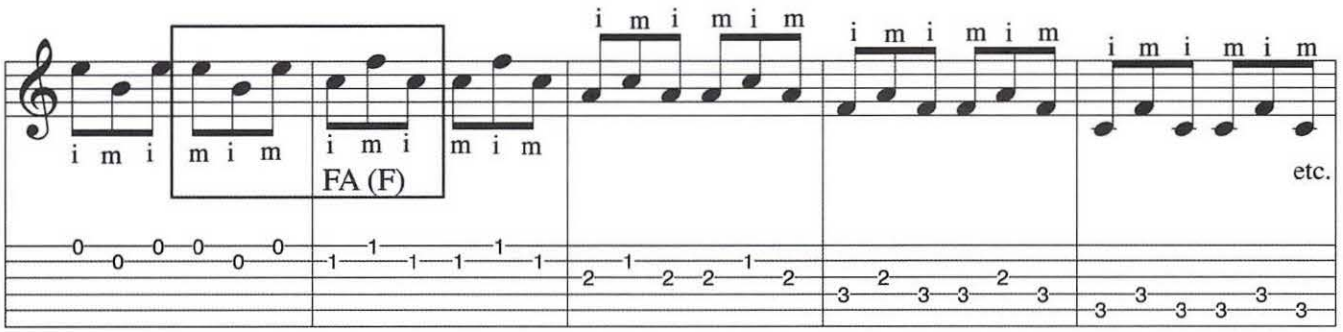
pista *track* 42

OTRAS VARIANTES ②

MORE VARIATIONS

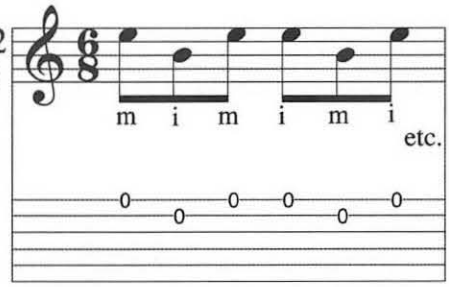




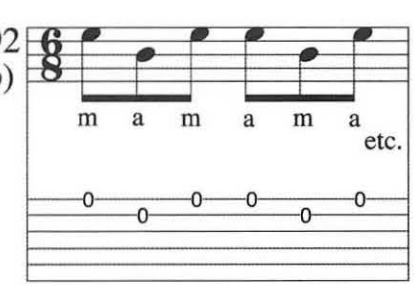


Estudiar los siguientes ejemplos según el modelo 92
Practice the following exercises using the Ex. 92 pattern

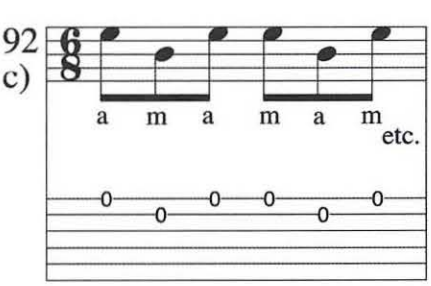
92 a)



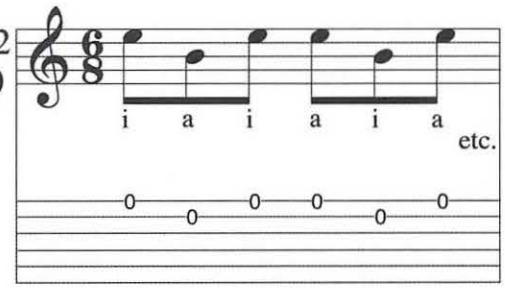
92 b)



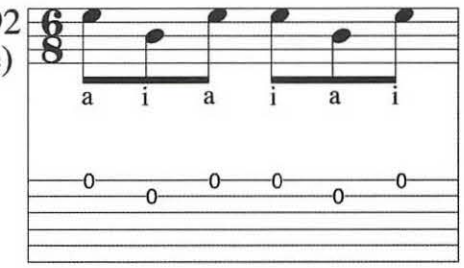
92 c)



92 d)



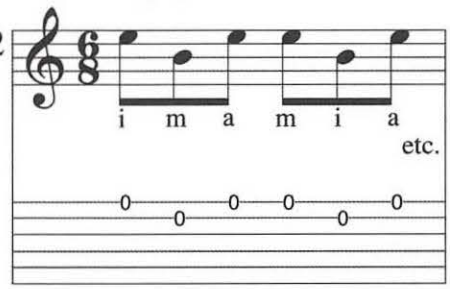
92 e)



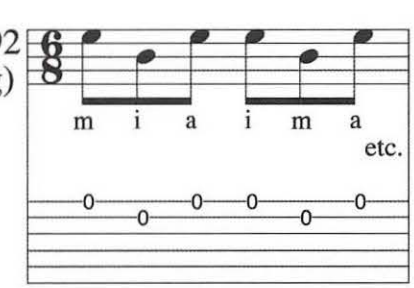
Estudiar los siguientes ejemplos según el modelo 92
Practice the following exercises using the Ex. 92 pattern

a 3 dedos
with 3 fingers

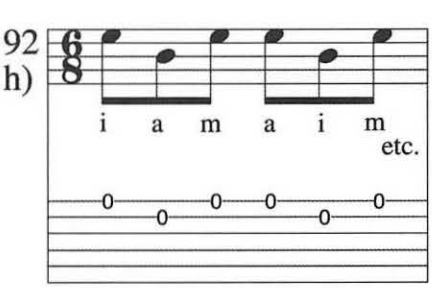
92 f)



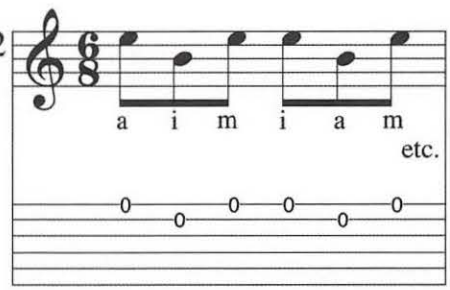
92 g)



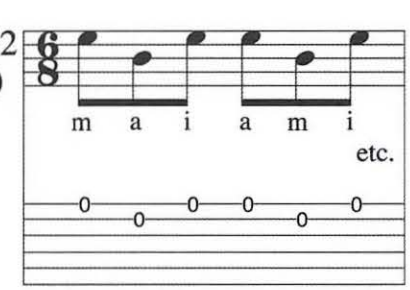
92 h)



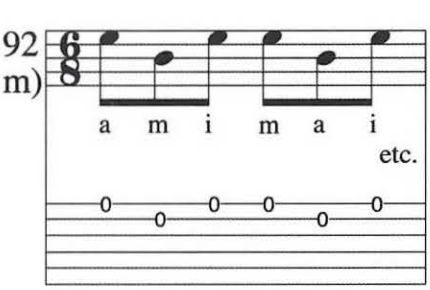
92 i)



92 l)



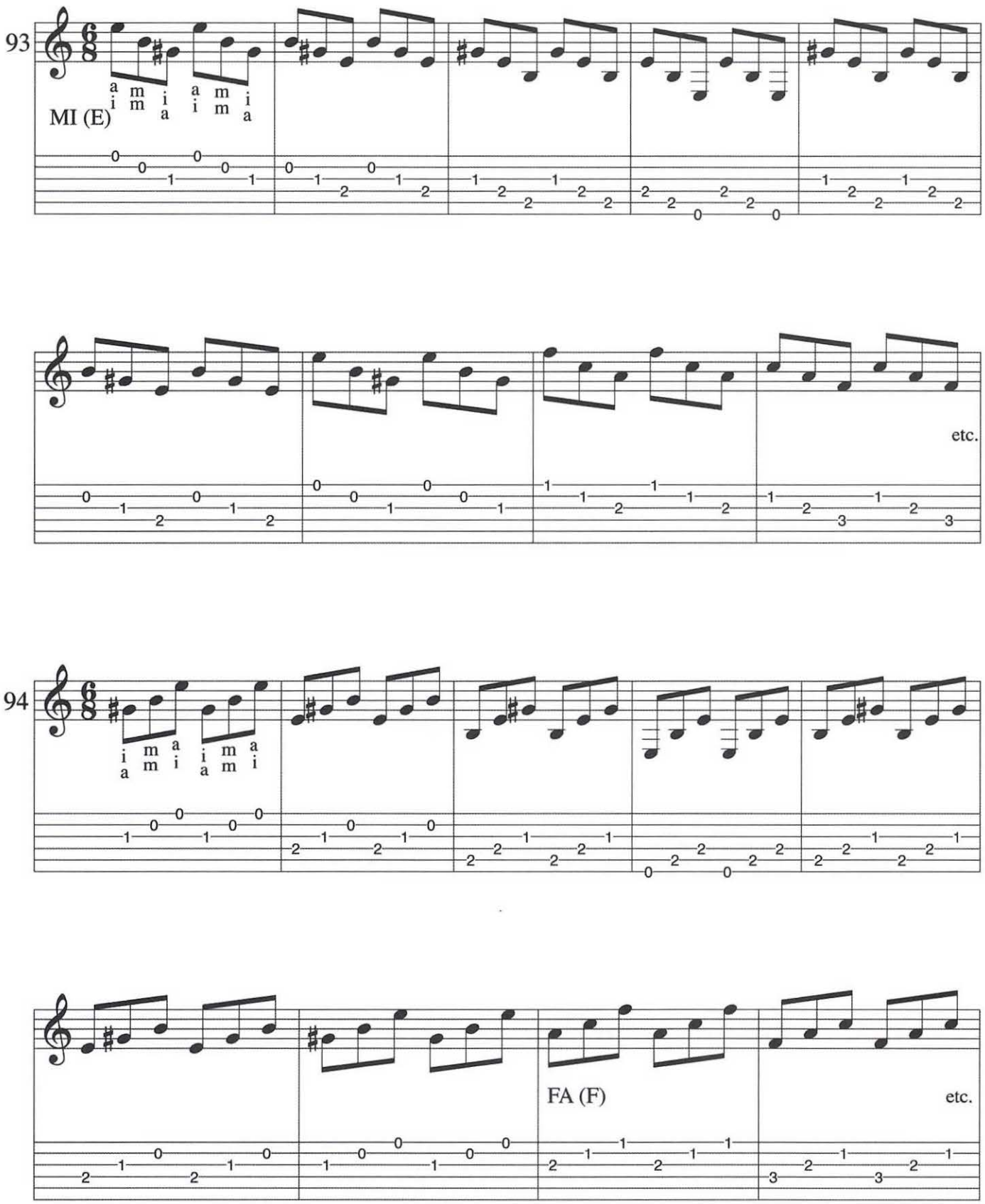
92 m)



IV) PICADO CON DIGITACIÓN *a m i, i m a* CON EL TOQUE APOYADO

IV) PICADO WITH* a m i, i m a *FINGERING USING THE REST STROKE

pista *track* 43

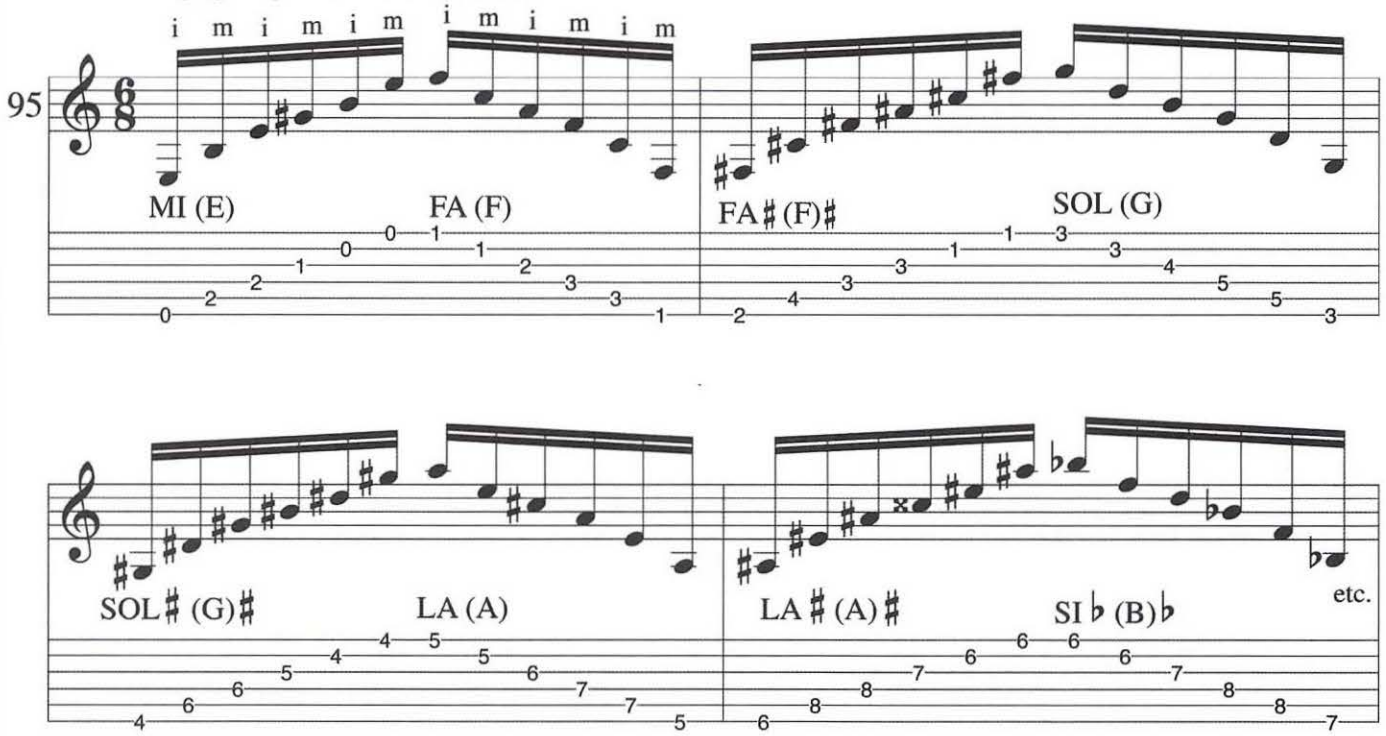


pista *track* 44

V) ARPEGIO DE PICADO

V) PICADO ARPEGGIOS

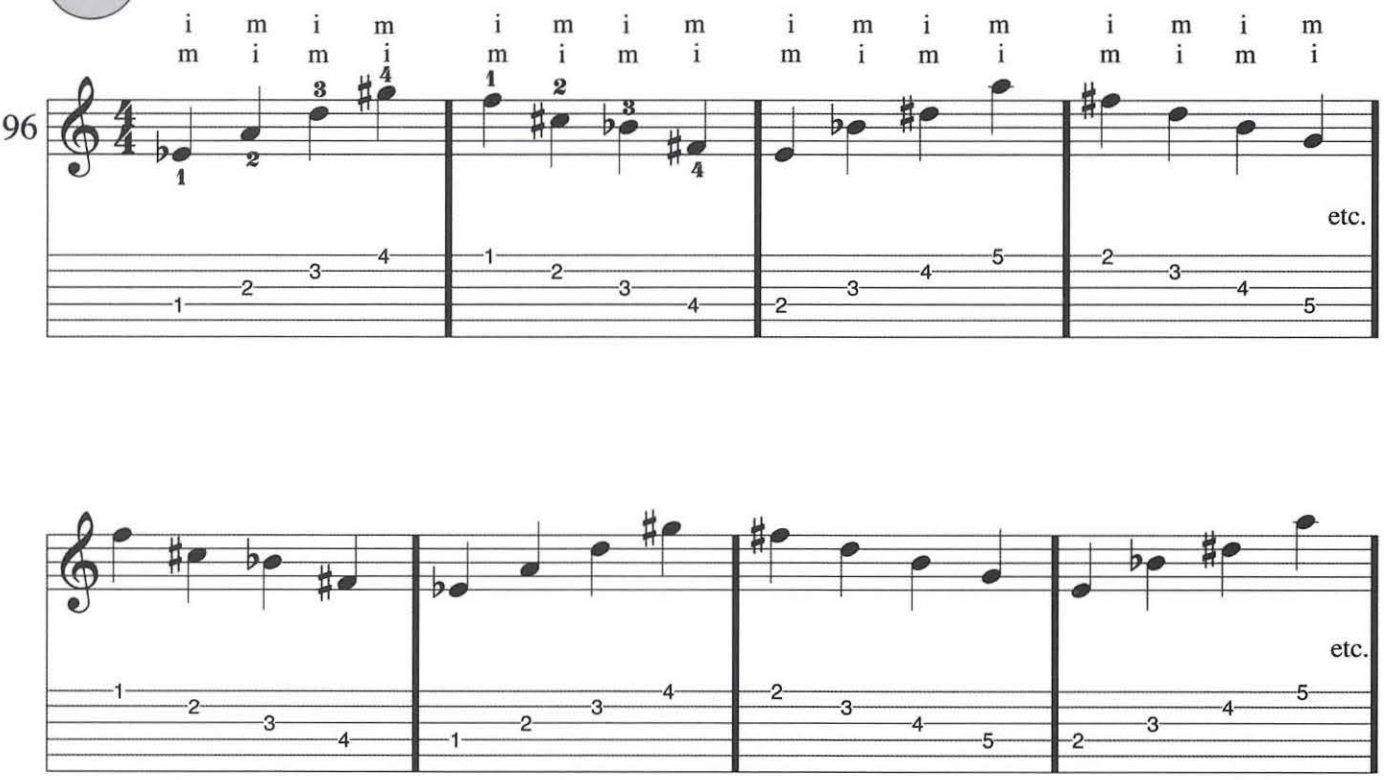
digitaciones *m i, m a, a m, i a, a i,*
fingering: m i, m a, a m, i a, a i,

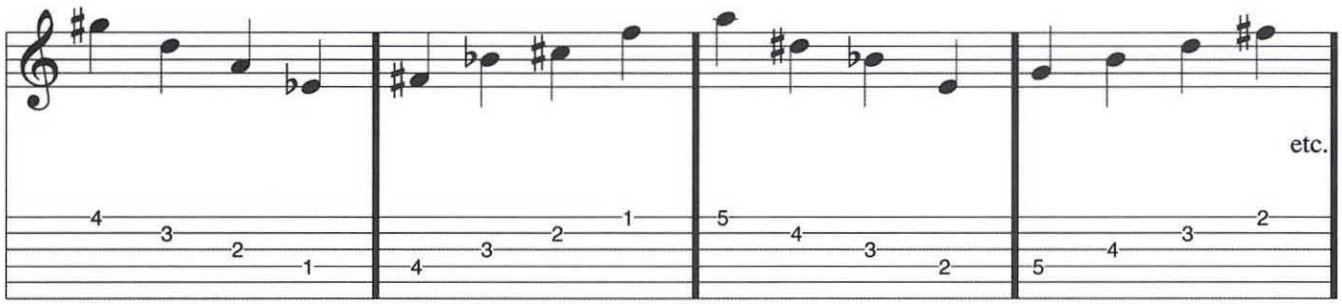


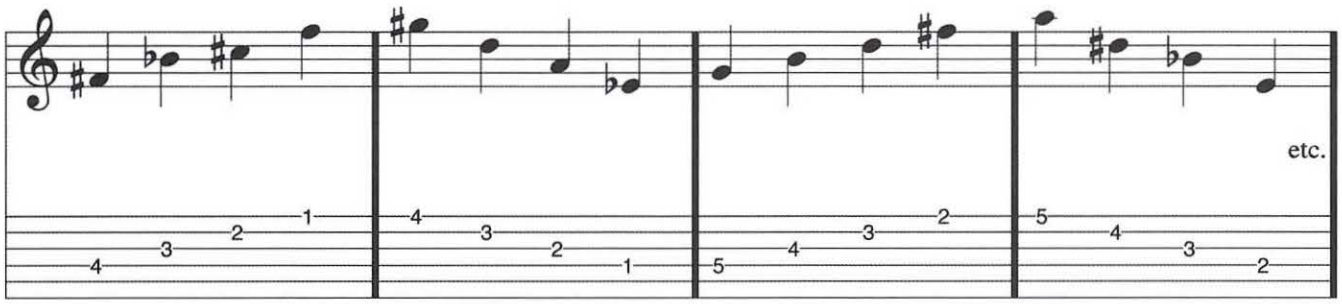
MÁS ESTUDIOS DE ARPEGIOS DE PICADOS ÚTILES PARA LA MANO IZQUIERDA

MORE PICADO ARPEGGIO EXERCISES FOR THE LEFT HAND

pista *track* 45







Ejercitarse con las siguientes digitaciones: *i m, m i, m a, a m, i a, a i.*
Practice the exercise with the following fingerings: i m, m i, m a, a m, i a, a i,

Estudiar sobre otras cuerdas: ② ③ ④ ⑤
Practice on other strings: ③ ④ ⑤ ⑥

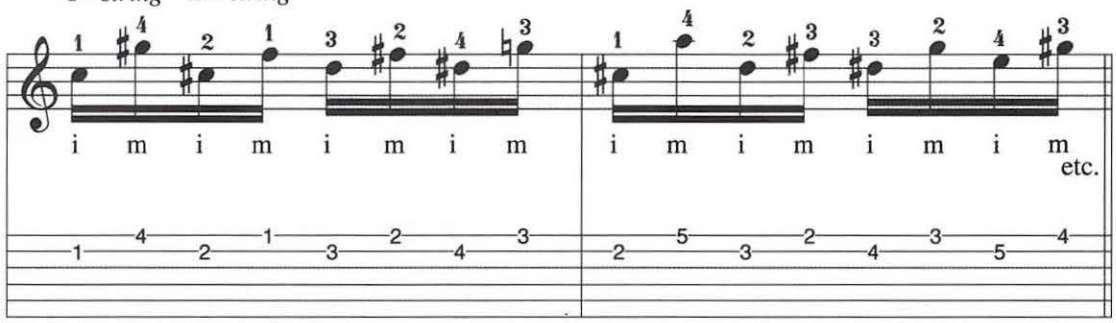
VI) FÓRMULAS DE EJERCICIOS PARA EL PICADO Y PARA LA MANO IZQUIERDA

VI) PATTERNS FOR PICADO AND LEFT HAND EXERCISES

pista *track* 46

1ª cuerda *1st string* 2ª cuerda *2nd string*

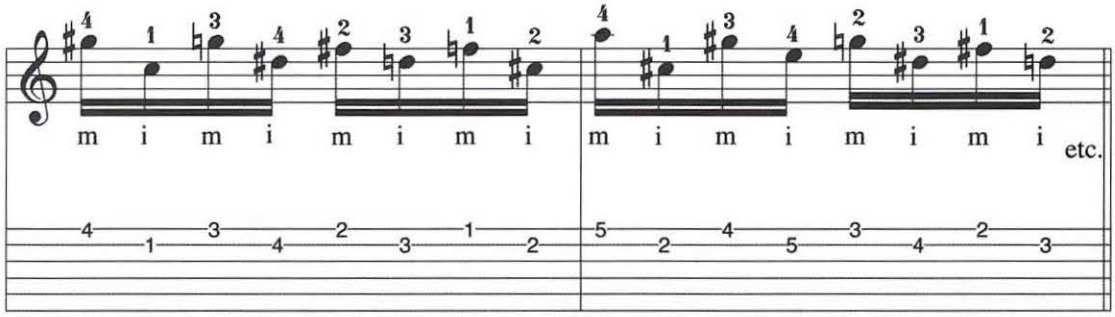
97



Continuar cromáticamente

Continue chromatically

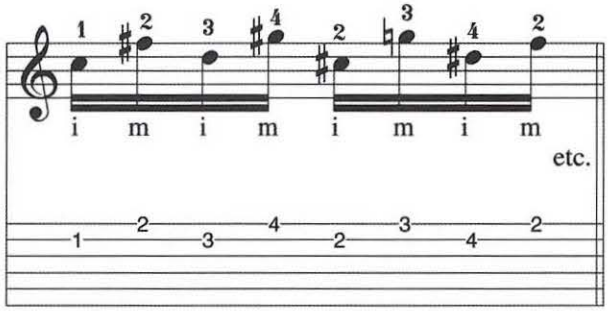
98



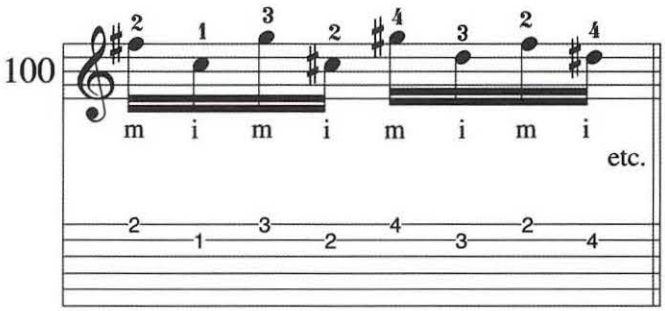
Continuar cromáticamente

Continue chromatically

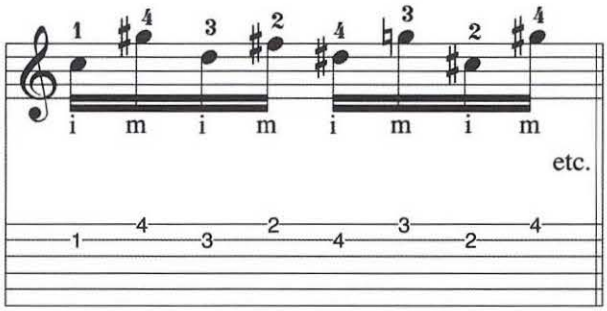
99



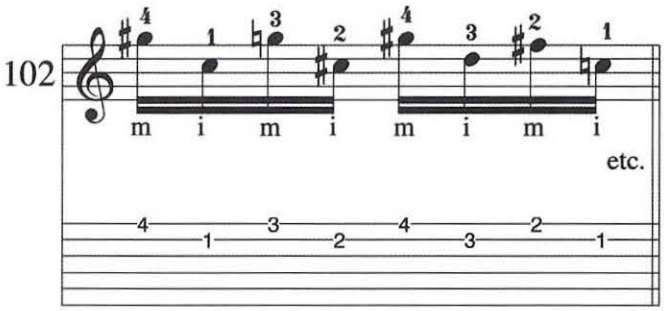
100

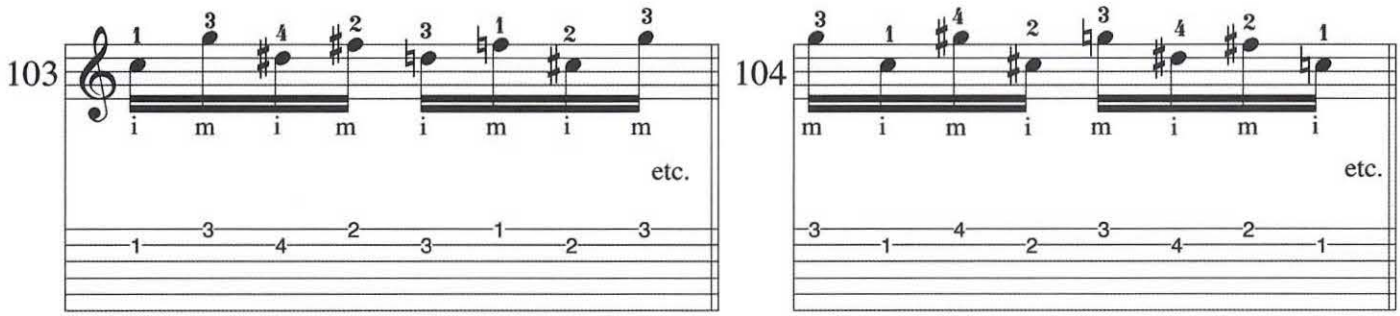


101



102



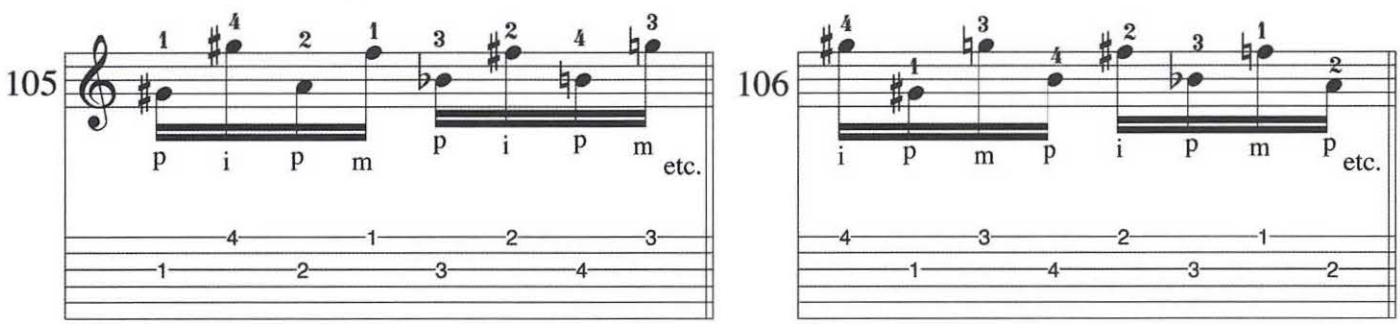


Seguir los ejercicios en todas las cuerdas: 1ª 2ª / 2ª 3ª / 4ª 5ª / 5ª 6ª.
En modo ascendente y descendente en todo el diapasón.
Practice the exercises on all the strings: 1st 2nd / 2nd 3rd / 4th 5th / 5th 6th.
Ascending and descending over the entire neck.

Repetir todos los modelos de la página 53 con la misma digitación de la mano izquierda del siguiente modo:
Repeat all the patterns on page 53 with the same left-hand fingering as follows:

pista *track* 47

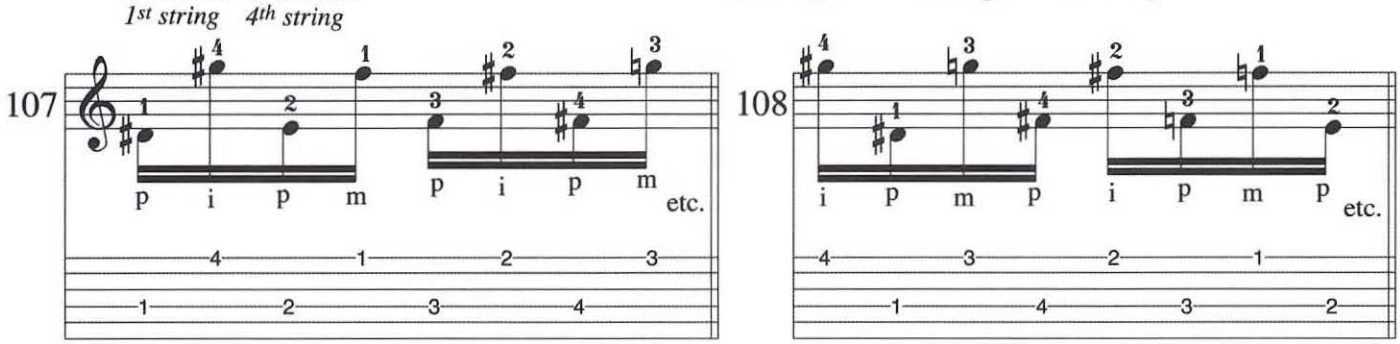
1ª cuerda 3ª cuerda
1st string 3rd string



Practicar también en:
Practice also on:

2ª cuerda	3ª cuerda	4ª cuerda
2nd string	*3rd* string	*4th* string
4ª cuerda	5ª cuerda	6ª cuerda
4th string	*5th* string	6th string

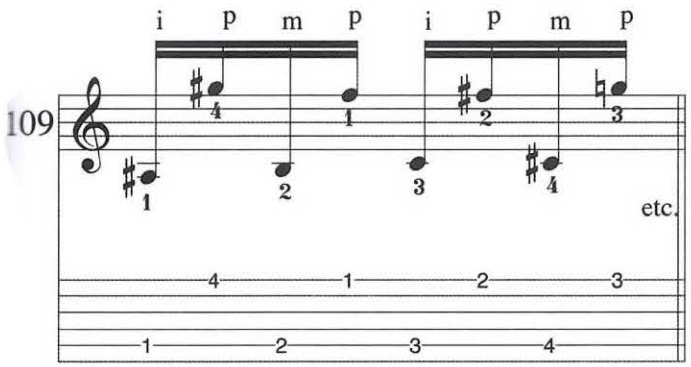
1ª cuerda 4ª cuerda
1st string 4th string

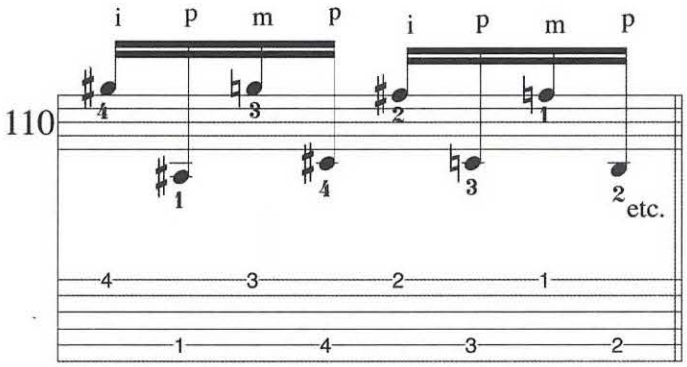


Practicar también en:
Practice also on:

2ª cuerda 3ª cuerda
2nd string *3rd string*
5ª cuerda 6ª cuerda
5th string *6th string*

1ª cuerda 5ª cuerda
1st string *5th string*

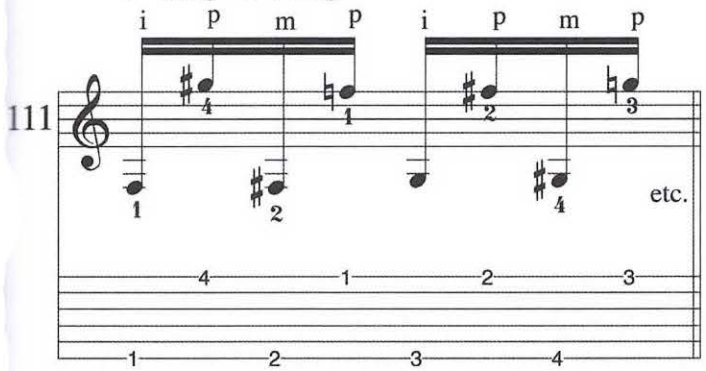


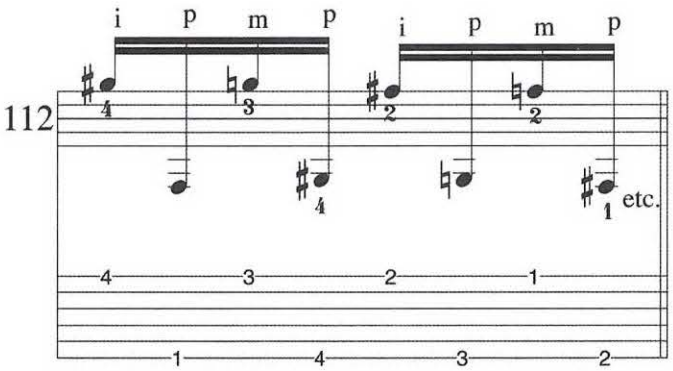


Practicar también en:
Practice also on:

2ª cuerda
2nd string
6ª cuerda
6th string

1ª cuerda 6ª cuerda
1st string *6th string*

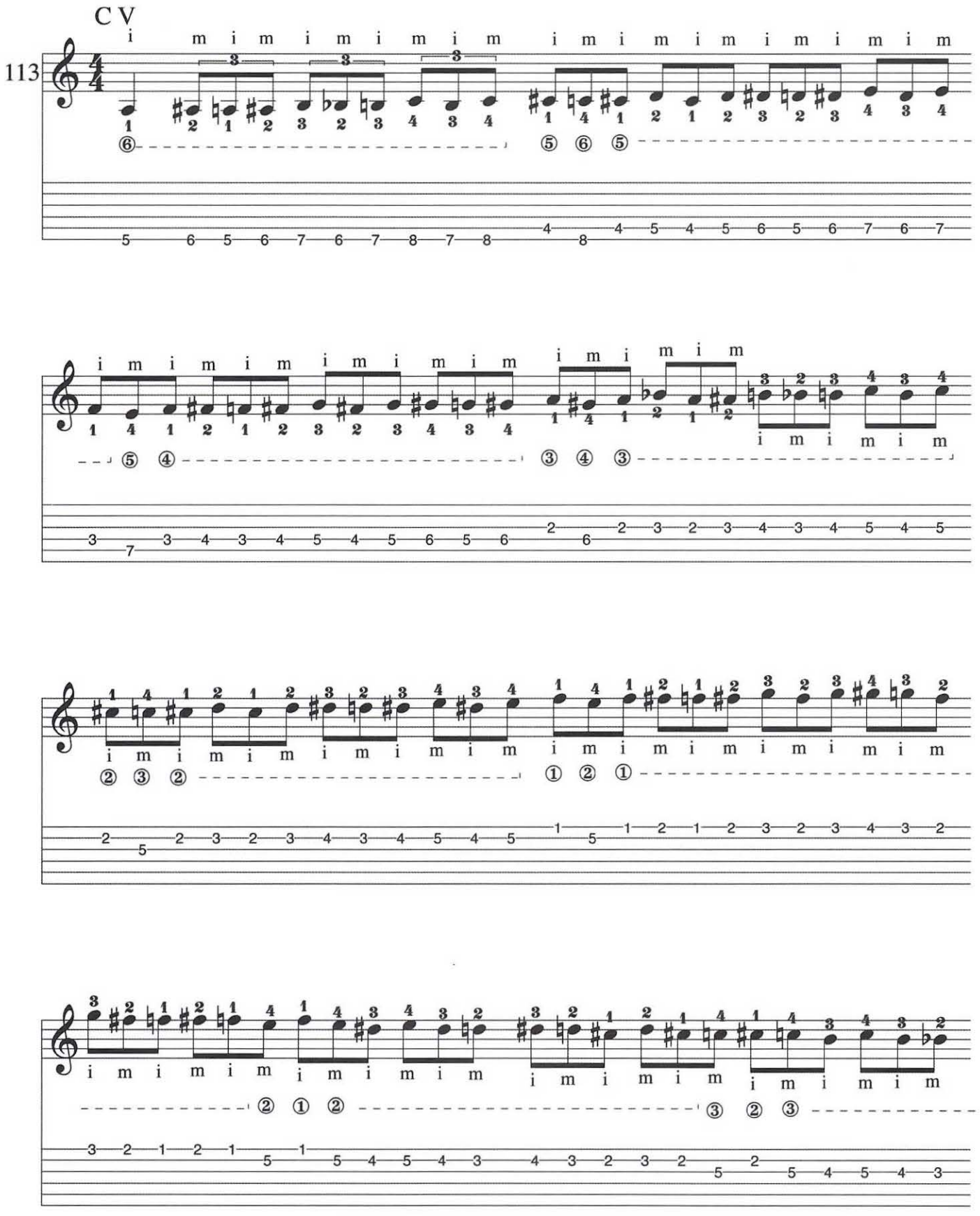




pista *track* 48

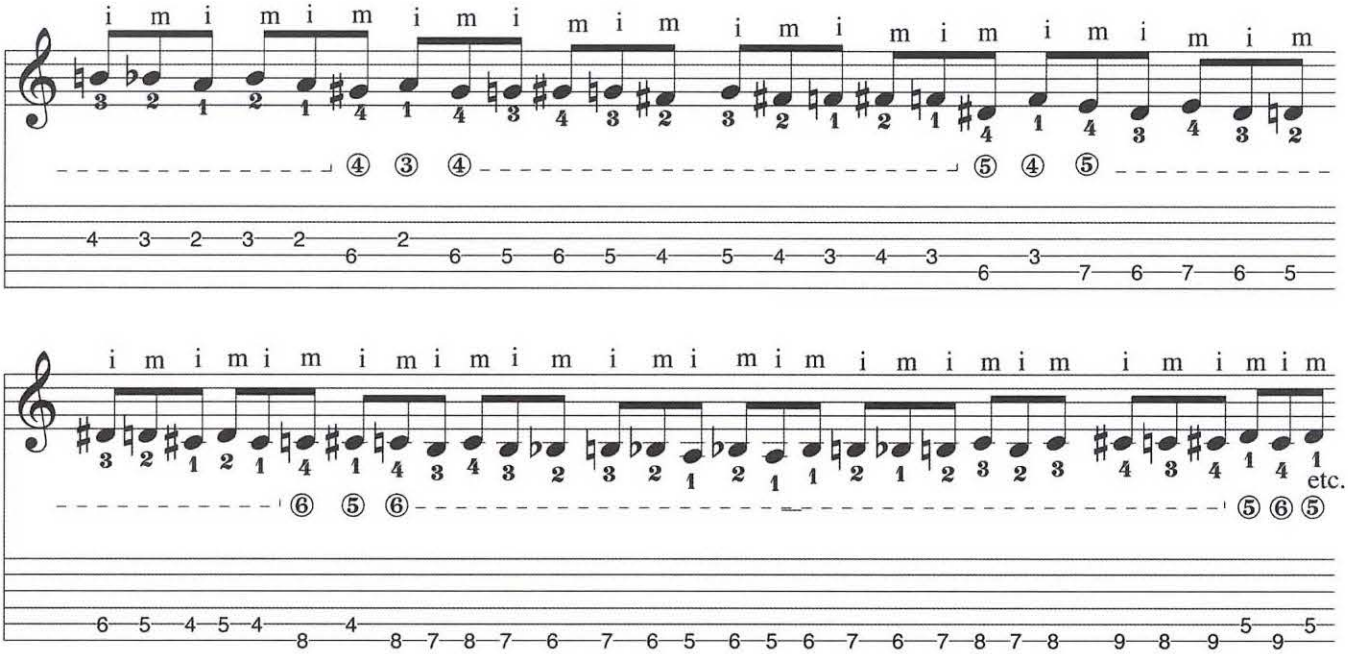
VII) EJERCICIO CROMÁTICO

VII) CHROMATIC EXERCISE



Nota. Transportar el ejercicio en todo el diapasón.

N.B. Transpose the same exercise over the entire neck.

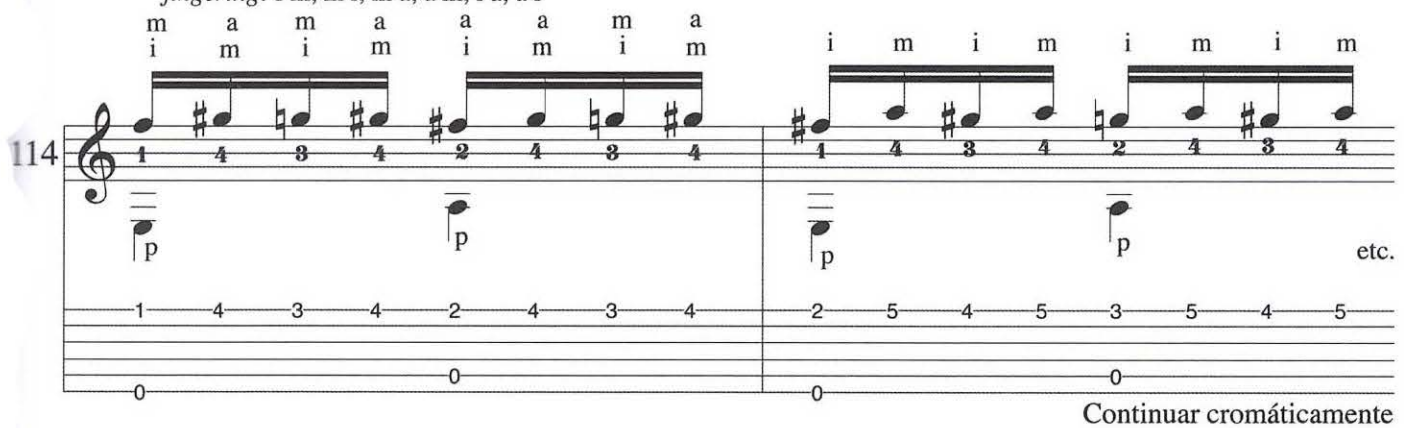


PULGAR - PICADO
THUMB - PICADO

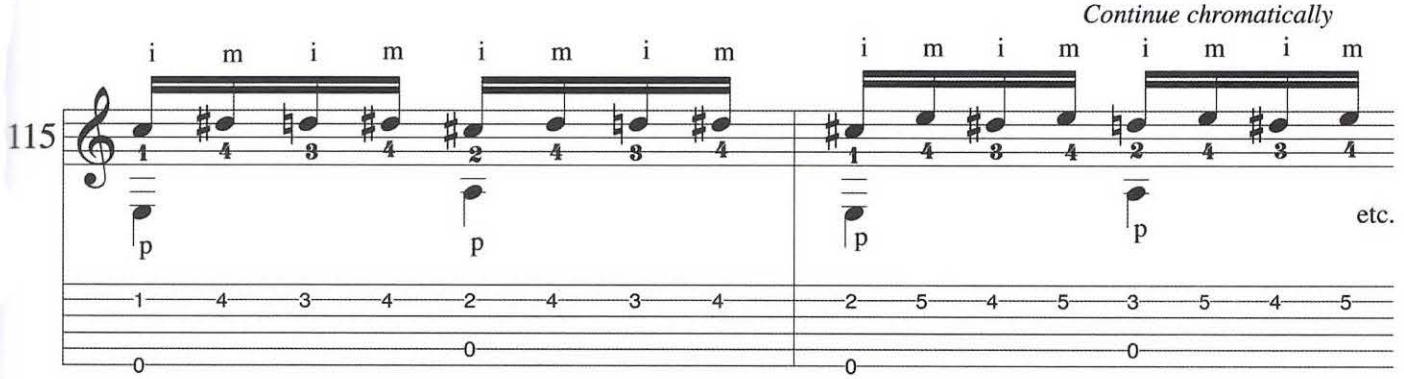
En los siguientes ejercicios el bajo "*p*" suena simultáneamente con los dedos *i m a*. Todos los dedos deben sonar con el toque apoyado.
*In the following exercises the base "*p*" plays simultaneously with the* i m a *fingers. All the fingers should play a rest stroke.*

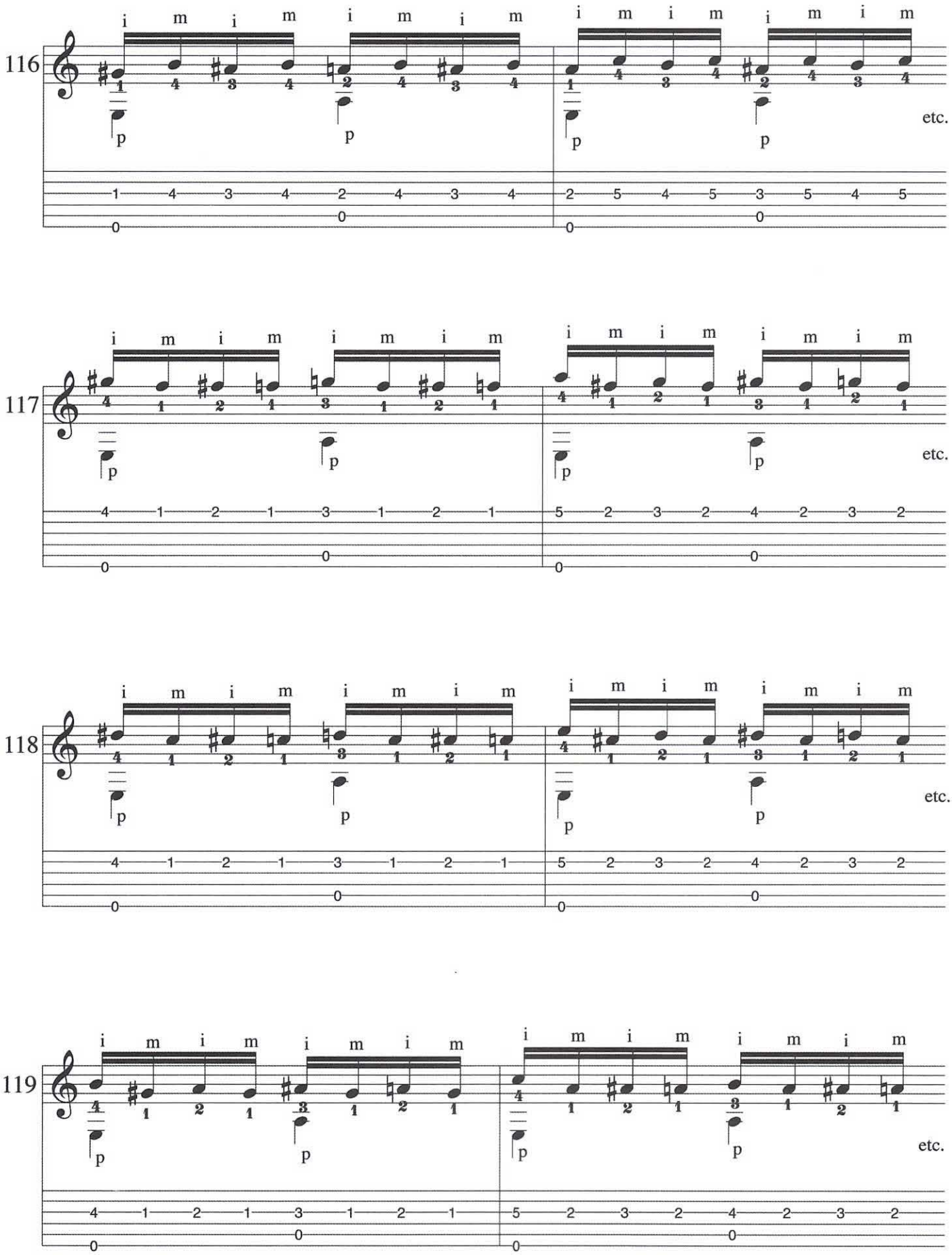
pista *track* 49

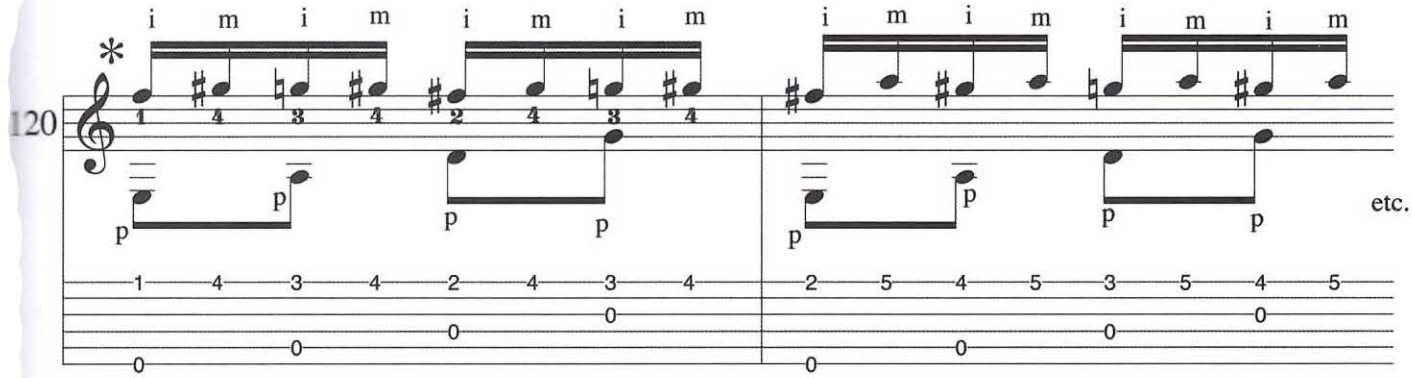
digitación i *m, m i, m a, a m, i a, a i*
fingering: i m, m i, m a, a m, i a, a i



Continuar cromáticamente
Continue chromatically




116
117
118
119
i m i m i m i m
p
etc.



Ejercitarse también con la otra digitación de la mano izquierda

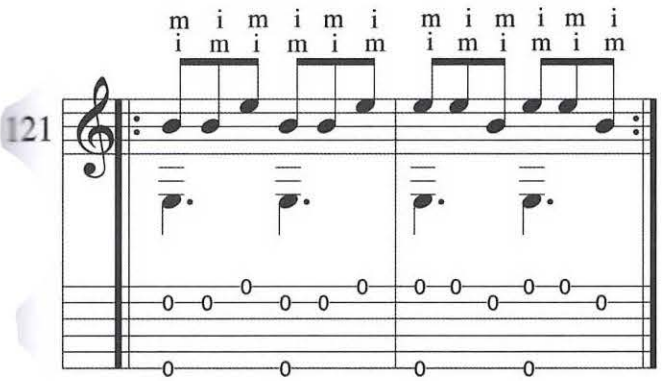
Practice with other left-hand fingering also.

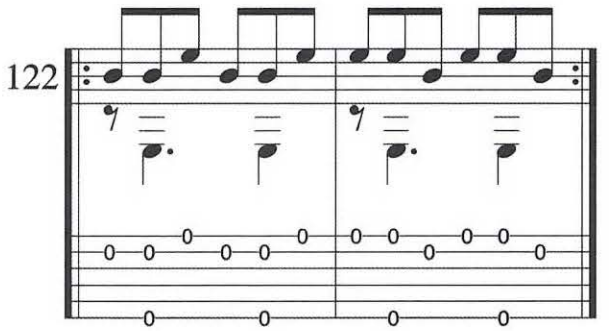
* 4121 3212

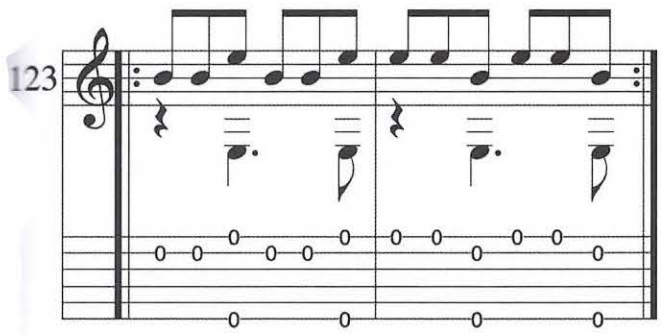
pista *track* 50

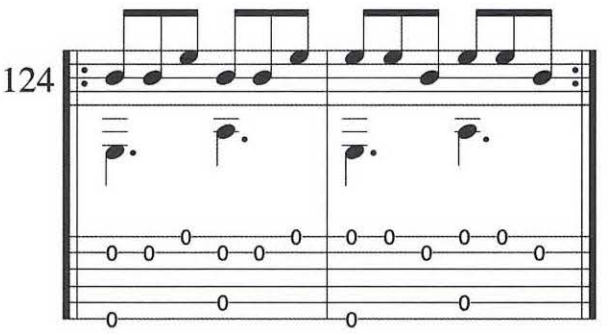
VIII) COMBINACIÓN DE PULGAR - PICADO

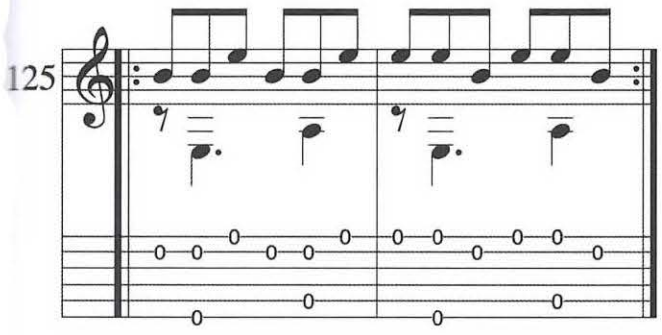
VIII) THUMB-PICADO COMBINATION

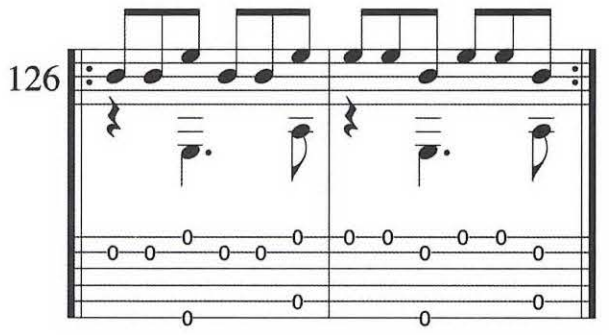




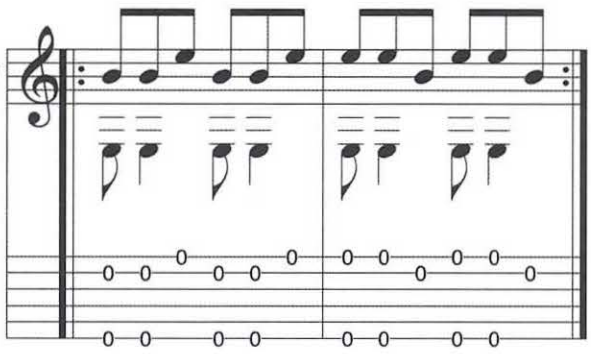




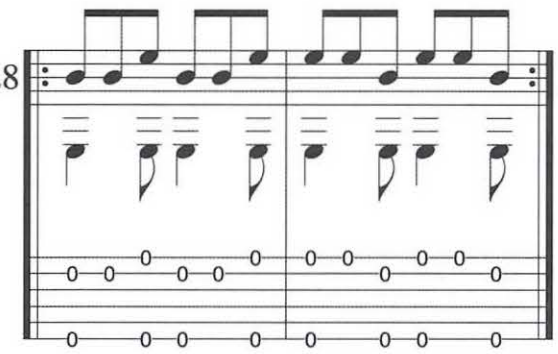




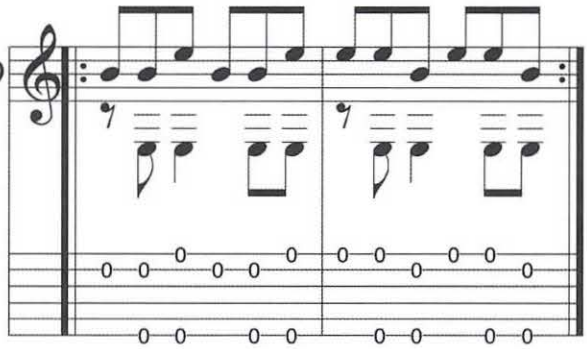
127



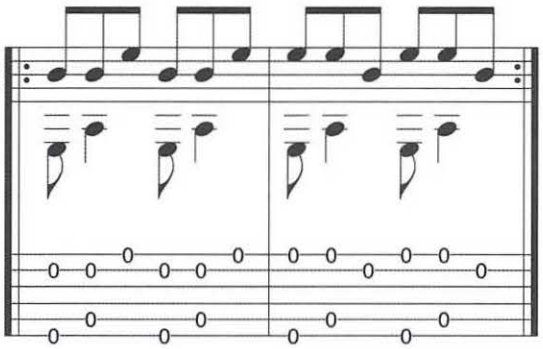
128



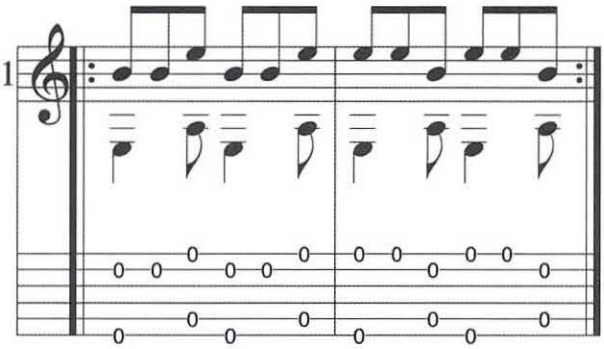
129



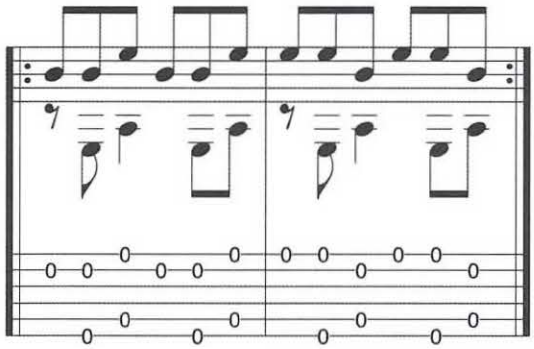
130



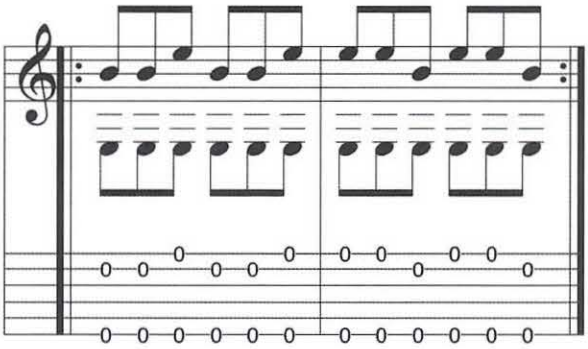
131



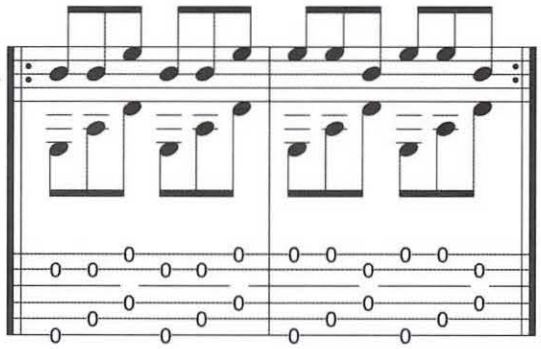
132



133



134



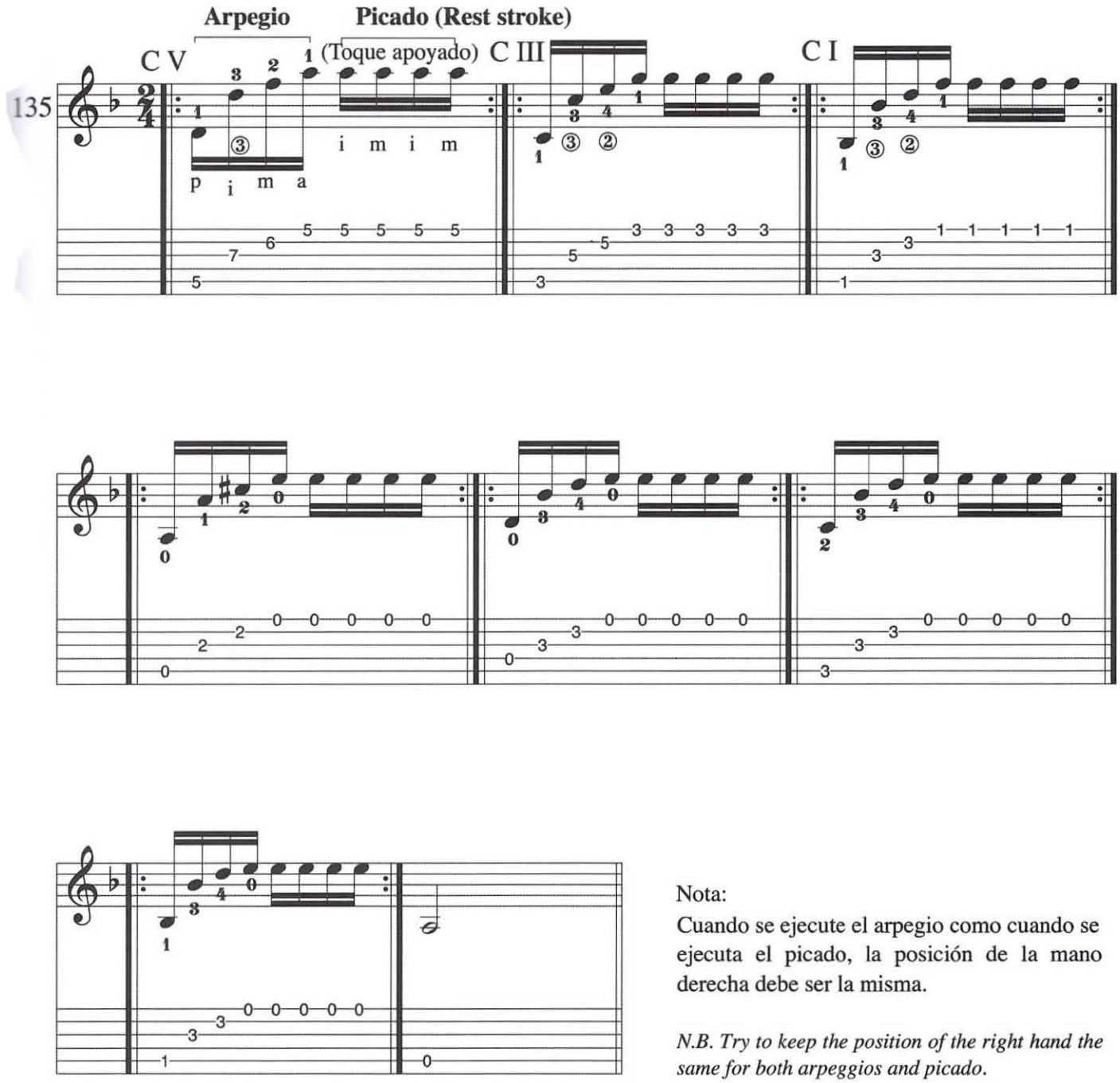
Otras digitaciones: *a m a, m a m, i a i, a i a, i m a, a m i*
Other fingerings: a m a, m a m, i a i, a i a, i m a, a m i

pista 51
track

VIII) TÉCNICA DEL ARPEGIO / PICADO

VIII) PICADO-ARPEGGIO TECHNIQUE

Practicar el ejercicio 116 en el siguiente modo:
Practice exercise 116 as follows



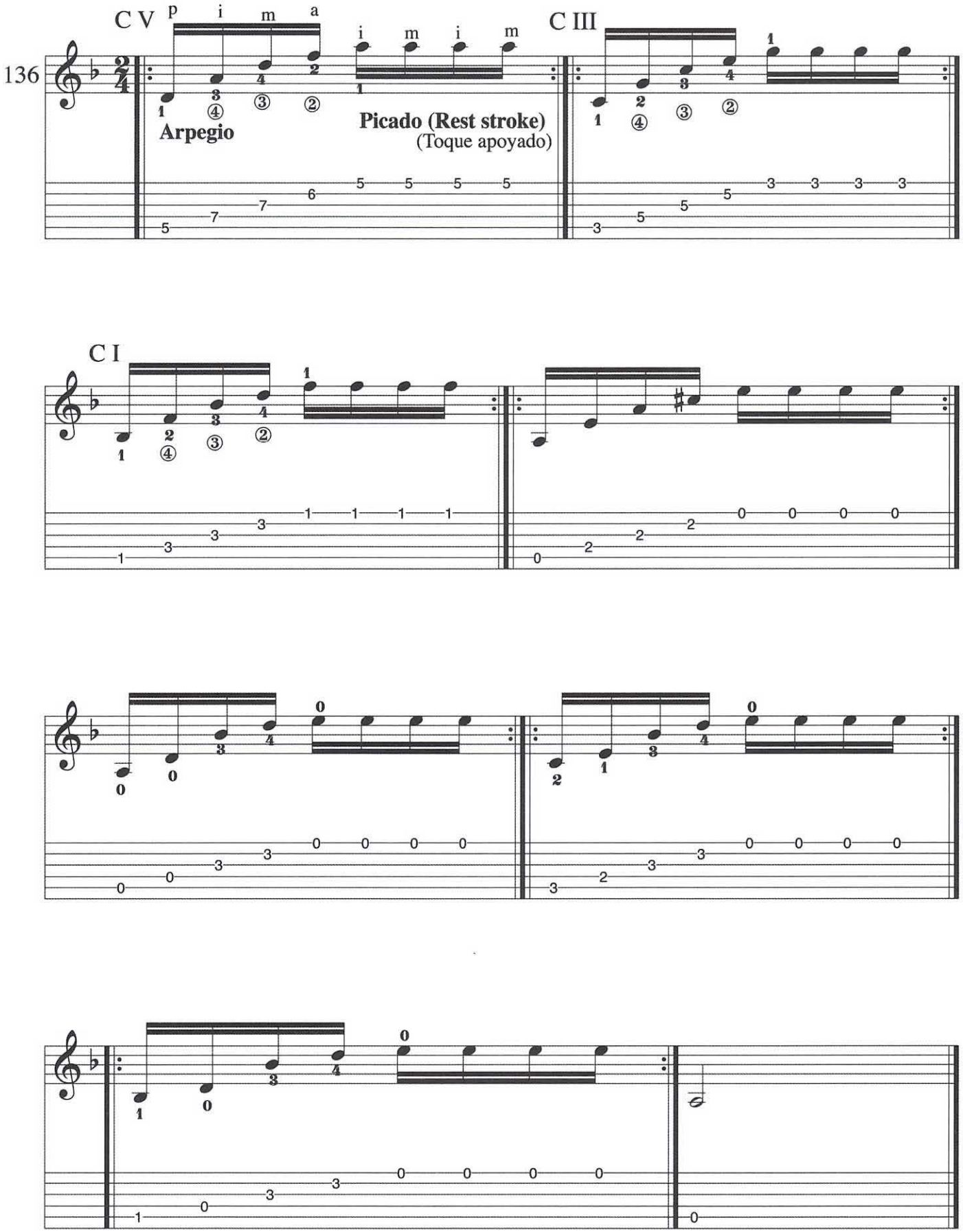
Nota:
Cuando se ejecute el arpegio como cuando se ejecuta el picado, la posición de la mano derecha debe ser la misma.

N.B. Try to keep the position of the right hand the same for both arpeggios and picado.

Nota: Se pueden usar, por lo que respecta al picado, todas las fórmulas anteriormente usadas en las semicorcheas de la página 22, con excepción de aquellas que empiezan con el dedo anular "a" , ya que la repetición de este ultimo incidiría negativamente en la fluidez de los pasajes.

N.B. For the picado you can use all the sixteenth-note patterns on page 22, except for those beginning with the ring finger (a) because repeating with this finger will make the passages less fluid.

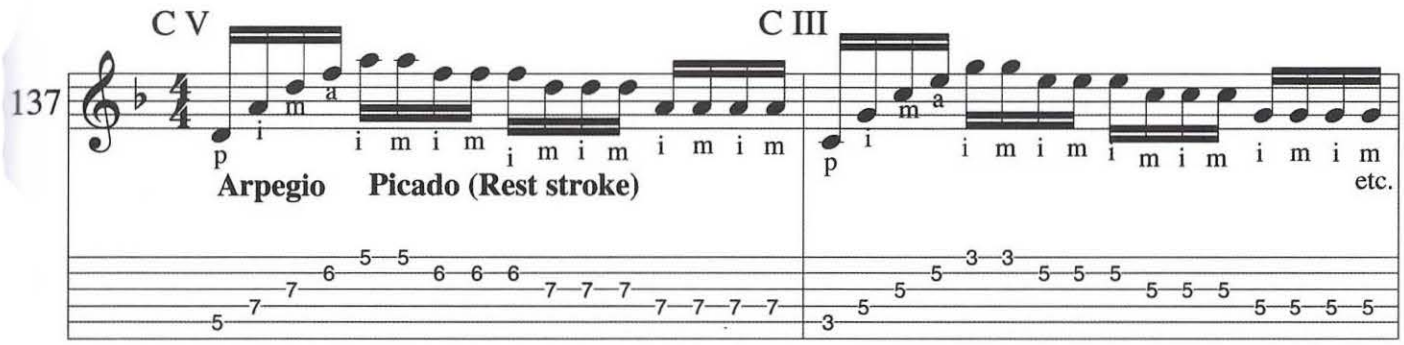
pista
track 52

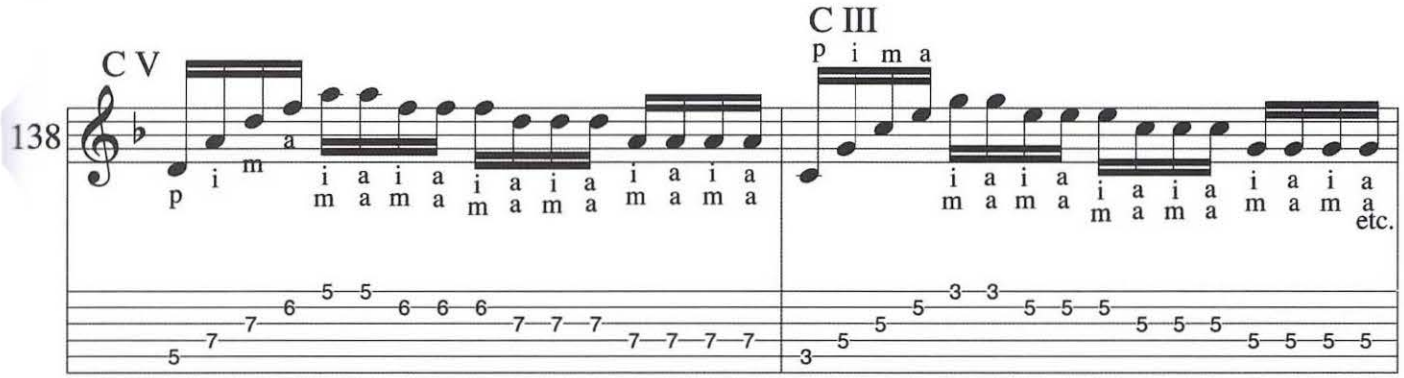


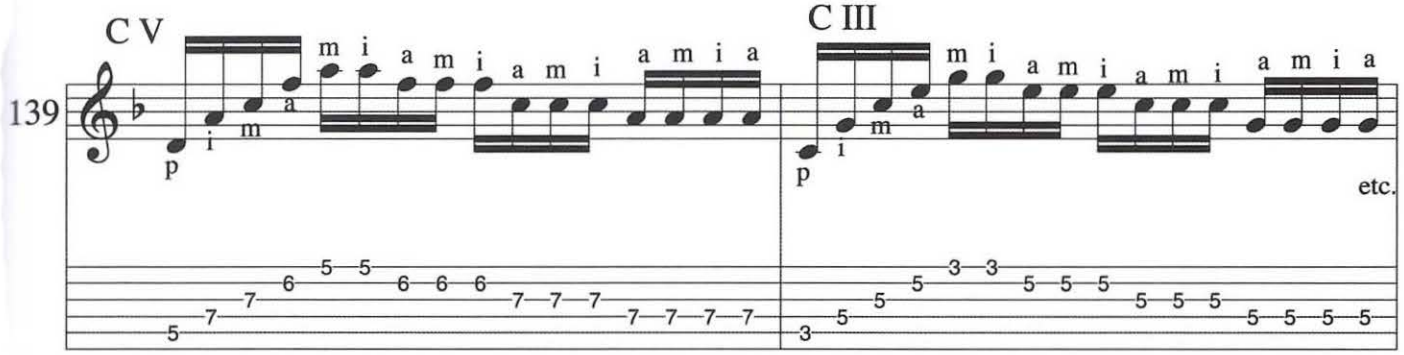
Practicar por último las siguientes fórmulas utilizando los mismos acordes precedentes

Finally, practice the following patterns using the same chords as above.

pista *track* 53







5) RASGUEADOS

5) RASGUEADOS

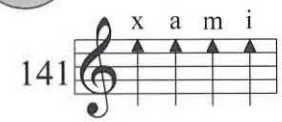
El rasgueado es una técnica típica de la guitarra flamenca. Es una fórmula rítmica bien precisa que crea una sonoridad particular, siendo ésta su principal característica.

The rasgueado is a typical strumming technique for flamenco guitar. It is a precise rhythm pattern that creates the sound characteristic of flamenco.

Existen varios tipos de digitación de la mano derecha:
There are several types of fingering for the right hand:

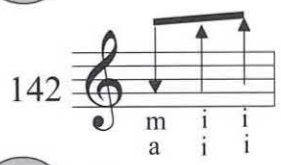
pista *track* 54

pista *track* 55

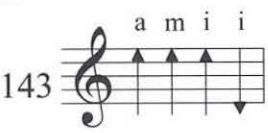


1) El **índice** hacia abajo y hacia arriba (140)
1) Index finger downstroke and upstroke (140)

pista *track* 56

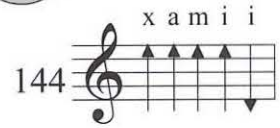


pista *track* 57

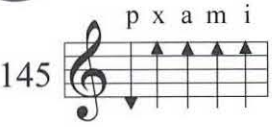


2) Las **semicorcheas** *x a m i - a m i i* (141-143)
2) Sixteenths: x a m i - a m i i *(141-143)*

pista *track* 58

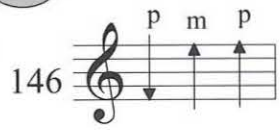


pista *track* 59

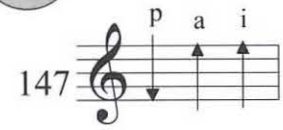


3) Los **cinquillos** *x a m i i - p x a m i* (144-145)
3) Quintuplets: x a m i i - *p x a m i (144-145)*

pista *track* 60

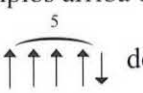


pista *track* 61

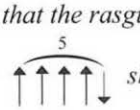


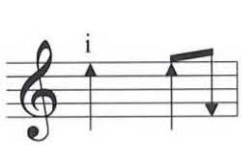
4) Los **tresillos** *p m p - p a i - m i i - a i i* (142-146-147)
4) Triplets: p m p - p a i - m i i - a i i *(142-146-147)*

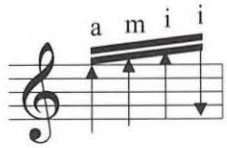
Como podemos apreciar en los ejemplos arriba descritos, el rasgueado tiene su propia sonoridad musical.

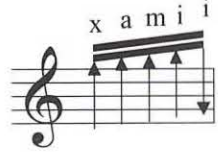
Por lo que una fórmula así descrita  debe tocarse como un cinquillo musical, igual por lo que respecta a la semicorchea y los tresillos.
Las flechas en el pentagrama tienen la misma función de las notas.

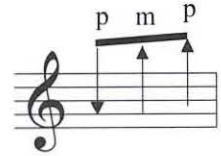
We can see in the above examples that the rasgueado has its own particular musical sound.

Therefore, a pattern indicated as  *should be played as a musical quintuplet. The same is true for triplets and sixteenths.*
The arrows on the pentagram have the same function as notes..









Es mejor ejercitarse lentamente dedo a dedo para conseguir el control y el equilibrio necesario para una buena ejecución a cualquier velocidad.

Para terminar se puede seguir el rasgueado con el dedo índice (*i*), el cinquillo *x a m i i* y la semicorchea *a m i i* en dos modos esenciales:

It is best to practice slowly one finger at a time to gain the control and balance needed for good results at any speed. You can play the rasgueado with the index finger (i), quintuplet (x a m i i) and sixteenths (a m i i) in two basic ways:

1) Empezando con los dedos de la mano derecha simplemente plegados sobre sí mismos para obtener sonoridades más dulces **(rasgueados abiertos).**

1) Starting with the right-hand fingers simply folded inward to get a more mellow sound (open rasgueado).

2) Ahora los dedos i m a se lanzan con la ayuda del pulgar.

2) Now fling the i m a *fingers open with the aid of the thumb.*

Durante el estudio se aconseja el uso del metrónomo, empezando con una velocidad lenta y aumentándola progresivamente.

It is a good idea to use the metronome when practicing, starting at slow speed and increasing gradually.

Examinamos los siguientes puntos:
Let's look at the following points:

I) TIPOS DE RASGUEADOS
Types of rasgueados

II) ESTUDIO BÁSICO
Basic study

III) EJERCICIOS CON SEMICORCHEAS, CINQUILLOS Y TRESILLOS
Exercise with sixteenths, quintuplets and triplets

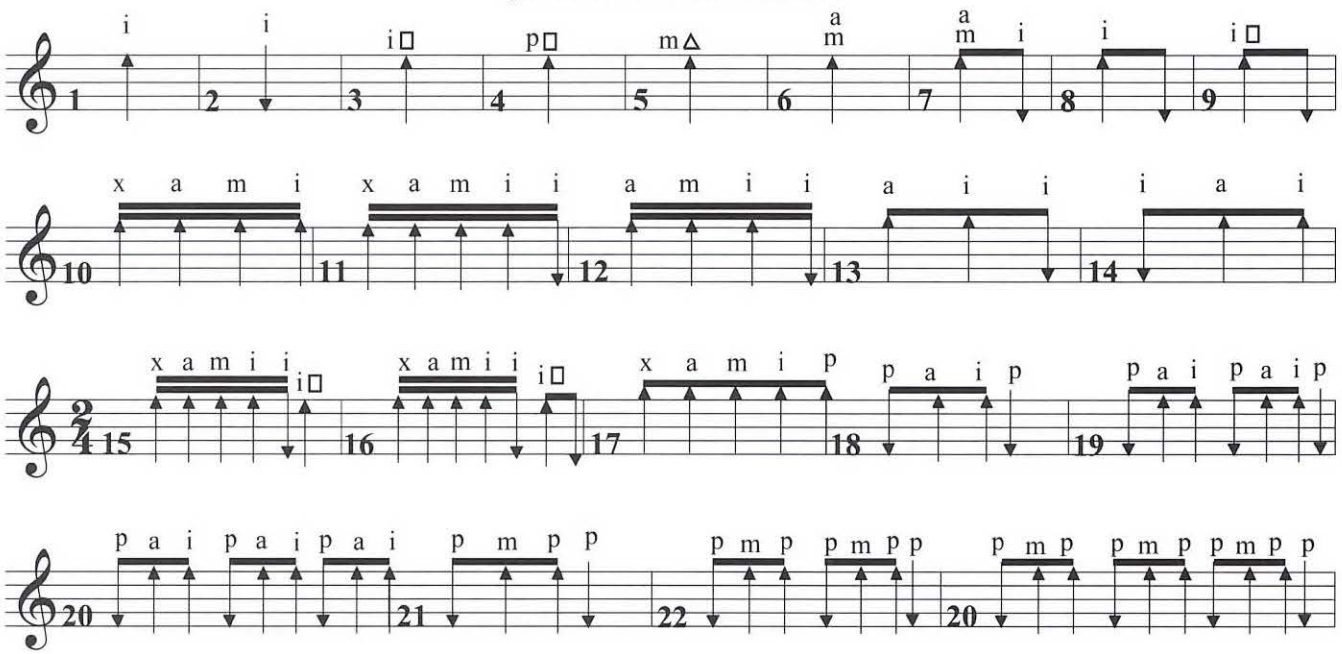
IV) EJERCICIOS EN COMPAS* DE 12/4 CON DISTINTAS DIGITACIONSES
Exercise in 12/4 compas (time) with different fingerings*

V) EJERCICIOS VARIOS
Miscellaneous exercises

*Termino usado en la música flamenca para indicar la medida rítmica.
**Compas is the Spanish word for meter and time signature. In flamenco it also refers to the rhythmic cycle of a flamenco style.*

I) TIPOS DE RASGUEADOS

I) TYPES OF RASGUEADOS



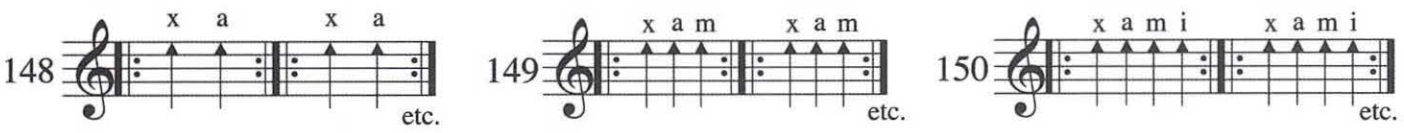
II) ESTUDIO BÁSICO

II) BASIC STUDY

pista *track* 62

Para la mano izquierda se puede usar cualquier acorde

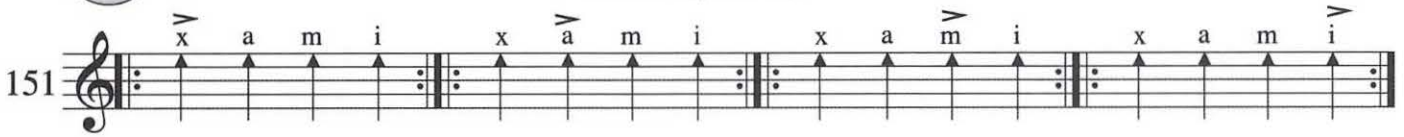
The left hand may play any chord.



pista *track* 63

Estudio con acentuación

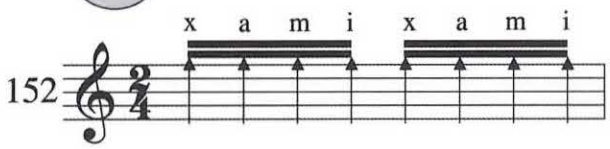
Practicing accents



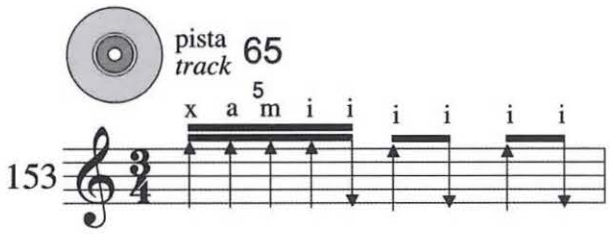
III) EJERCICIOS CON SEMICORCHEAS, CINQUILLOS Y TRESILLOS

III) STUDY WITH SIXTEENTHS, QUINTUPLETS AND TRIPLETS

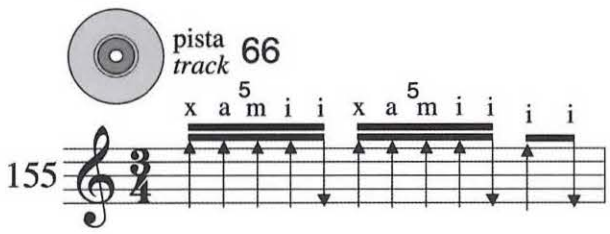
pista *track* 64



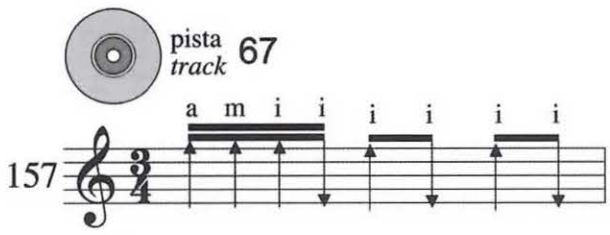
pista *track* 65



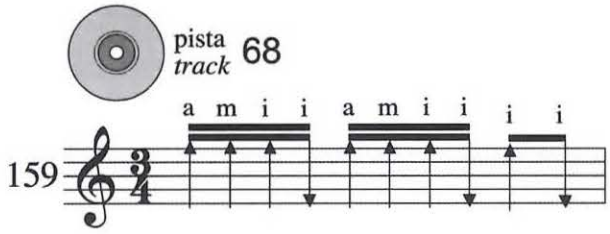
pista *track* 66



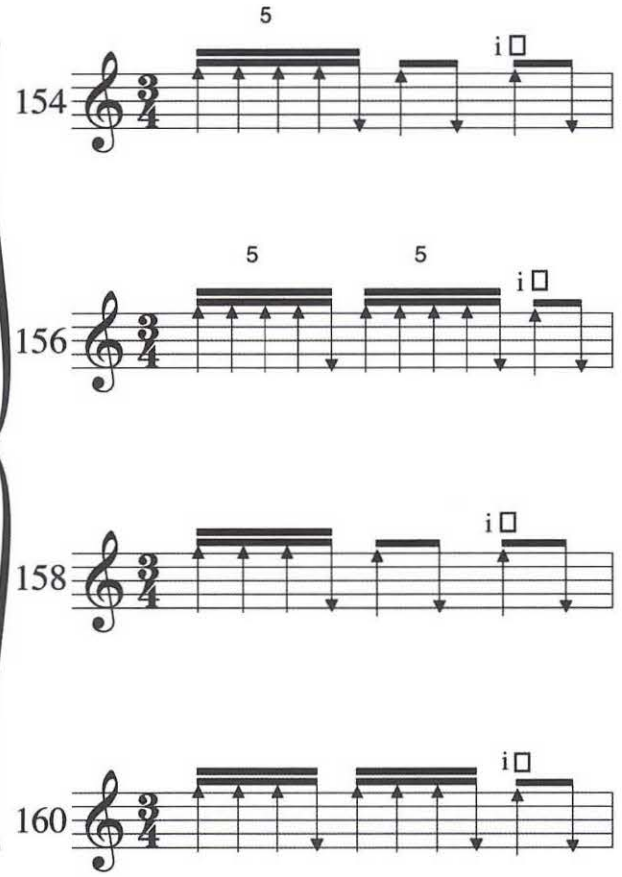
pista *track* 67



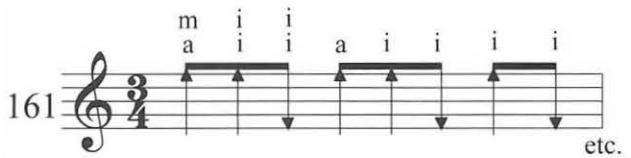
pista *track* 68



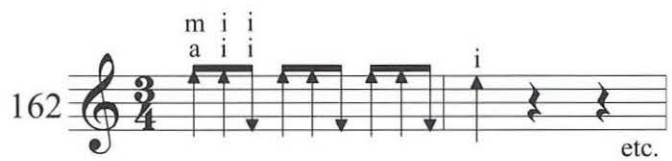
Con Golpe
With finger taps



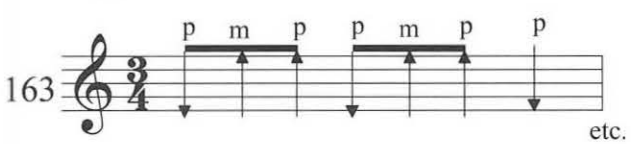
pista *track* 69



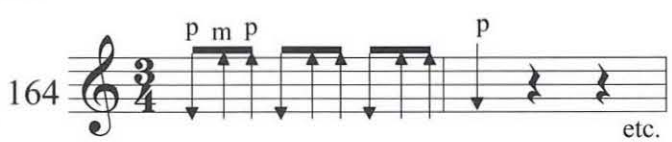
pista *track* 70



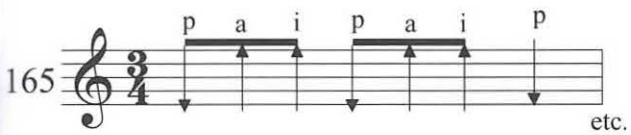
pista *track* 71



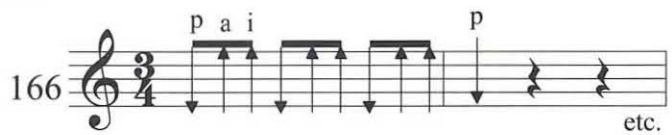
pista *track* 72



pista *track* 73



pista *track* 74

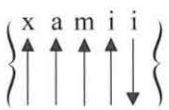


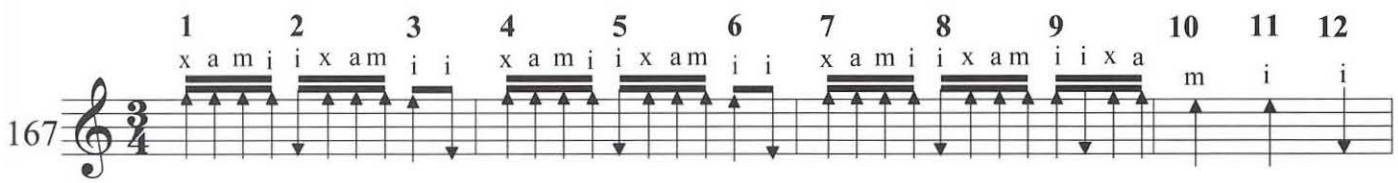
IV) EJERCICIOS EN COMPÁS DE 12/4 CON DISTINTAS DIGITACIONES

IV) RASGUEADO EXCERCISE IN 12/4 TIME WITH DIFFERENT FINGERINGS

pista *track* 75

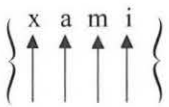
digitación *fingering* x, a, m, i, i.

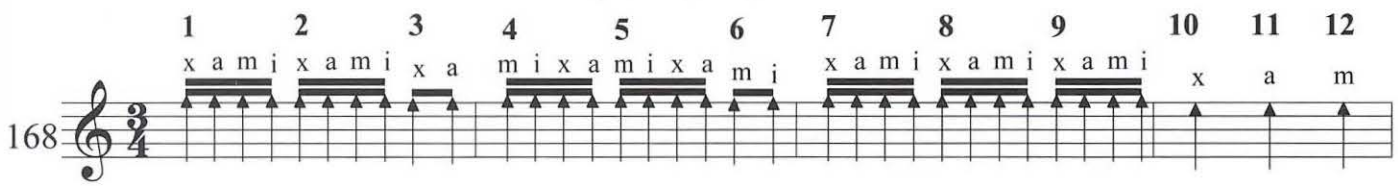




pista *track* 76

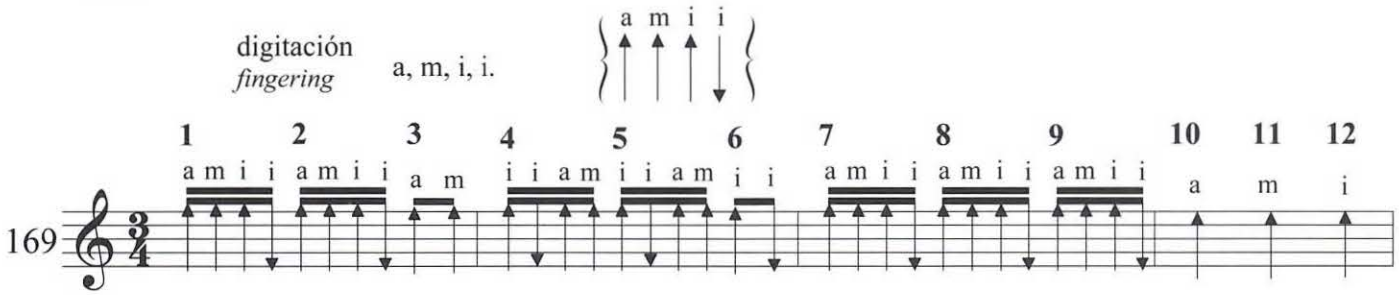
digitación *fingering* x, a, m, i.





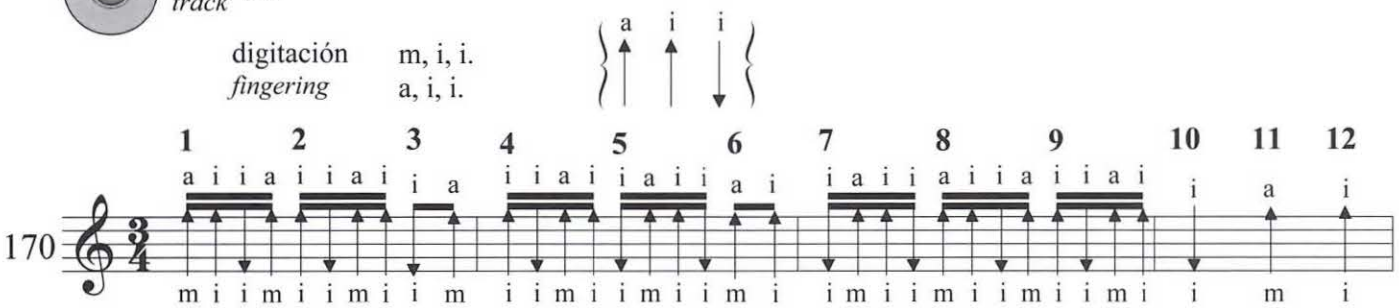
pista *track* 77

digitación *fingering* a, m, i, i.



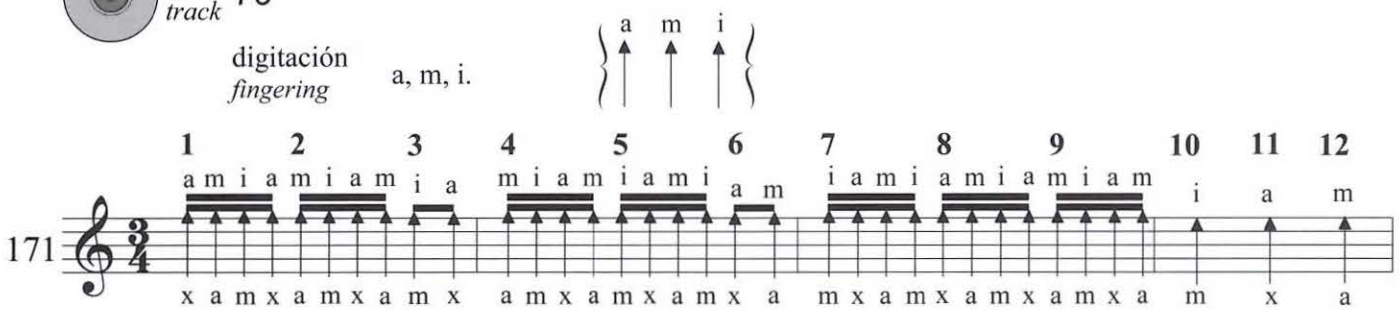
pista *track* 78

digitación *fingering* m, i, i. a, i, i.



pista *track* 79

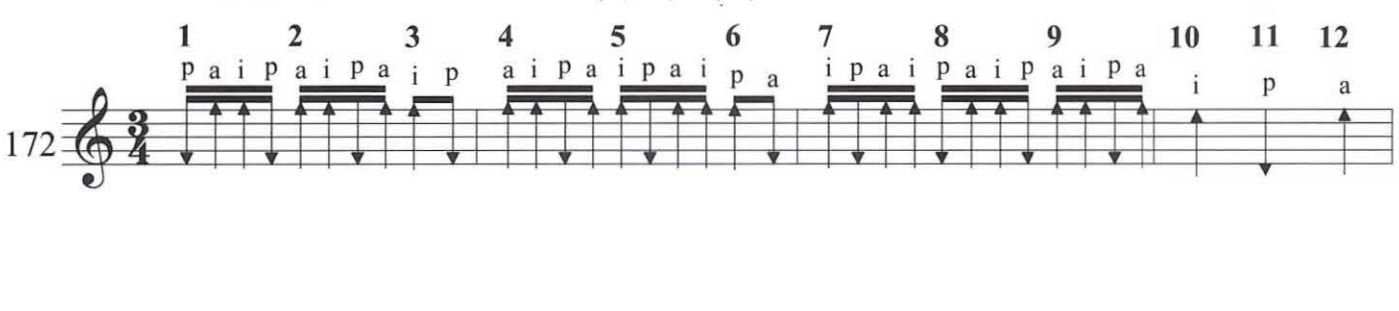
digitación *fingering* a, m, i.



Importante: Practicar con la siguiente digitación
Important: Practice with the following fingering also.

pista *track* 80

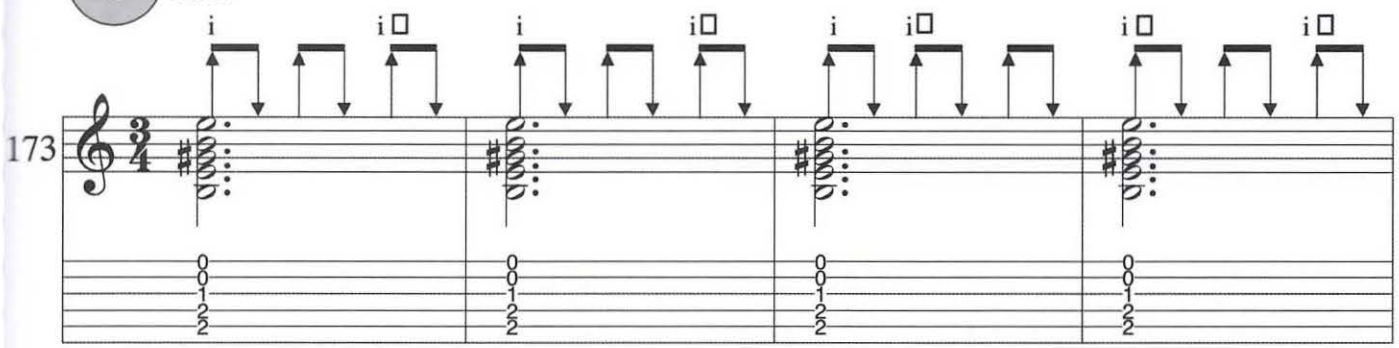
digitación *fingering* p, a, i.



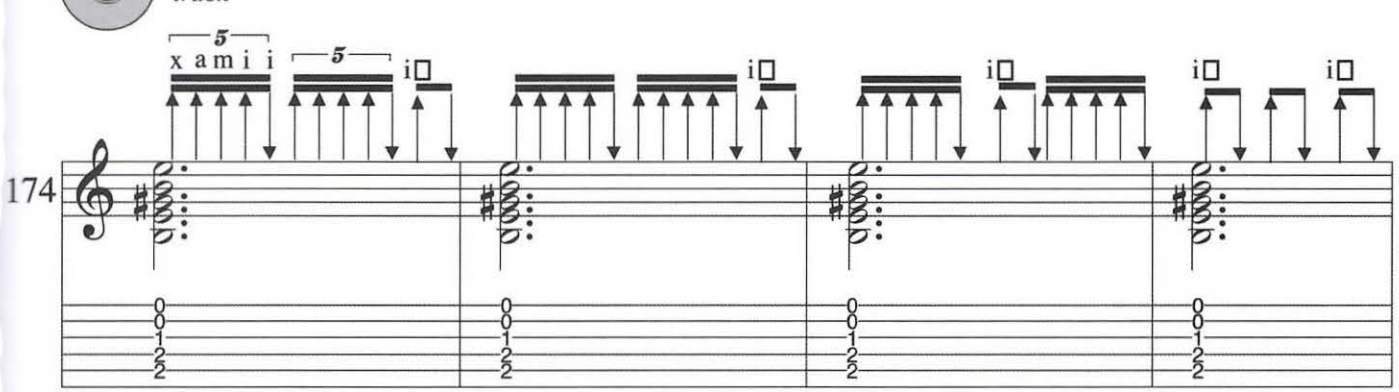
V) EJERCICIOS VARIOS

V) MISCELLANEOUS EXERCISES

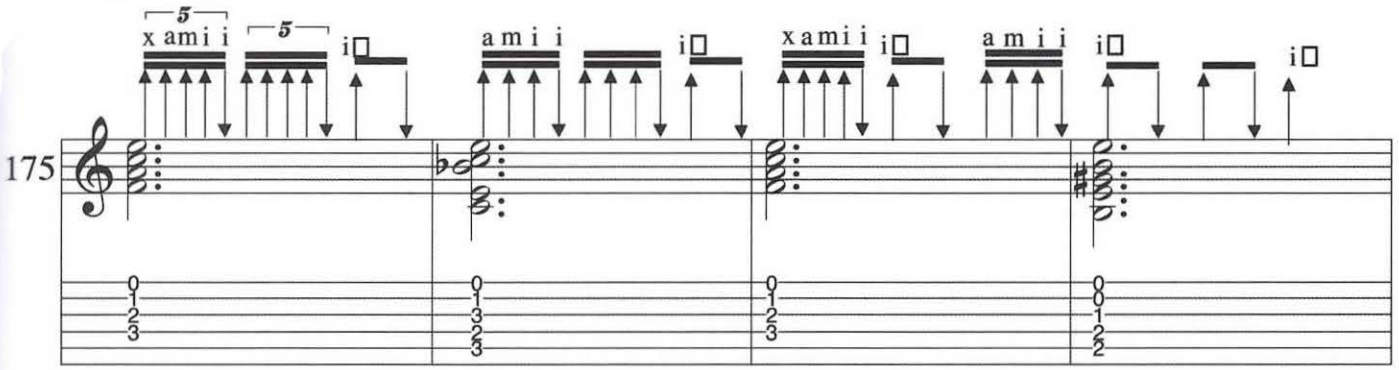
pista *track* 81



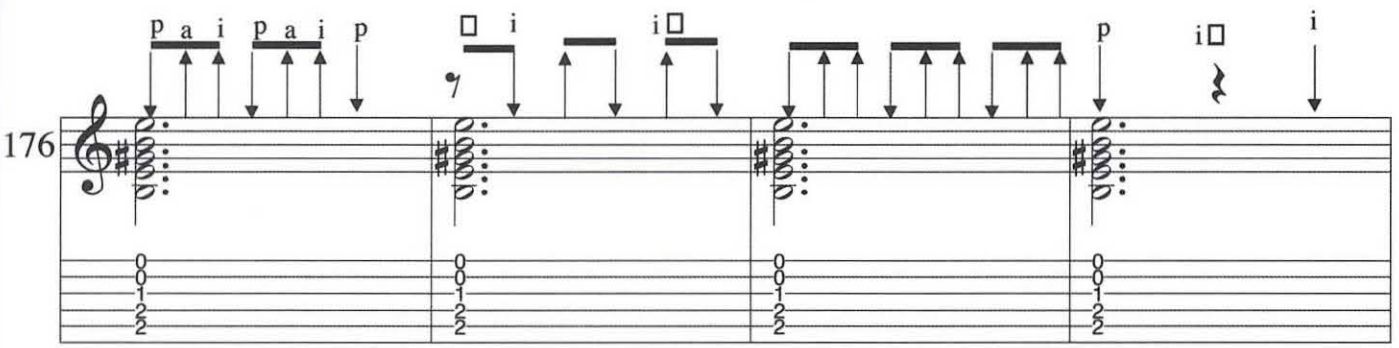
pista *track* 82

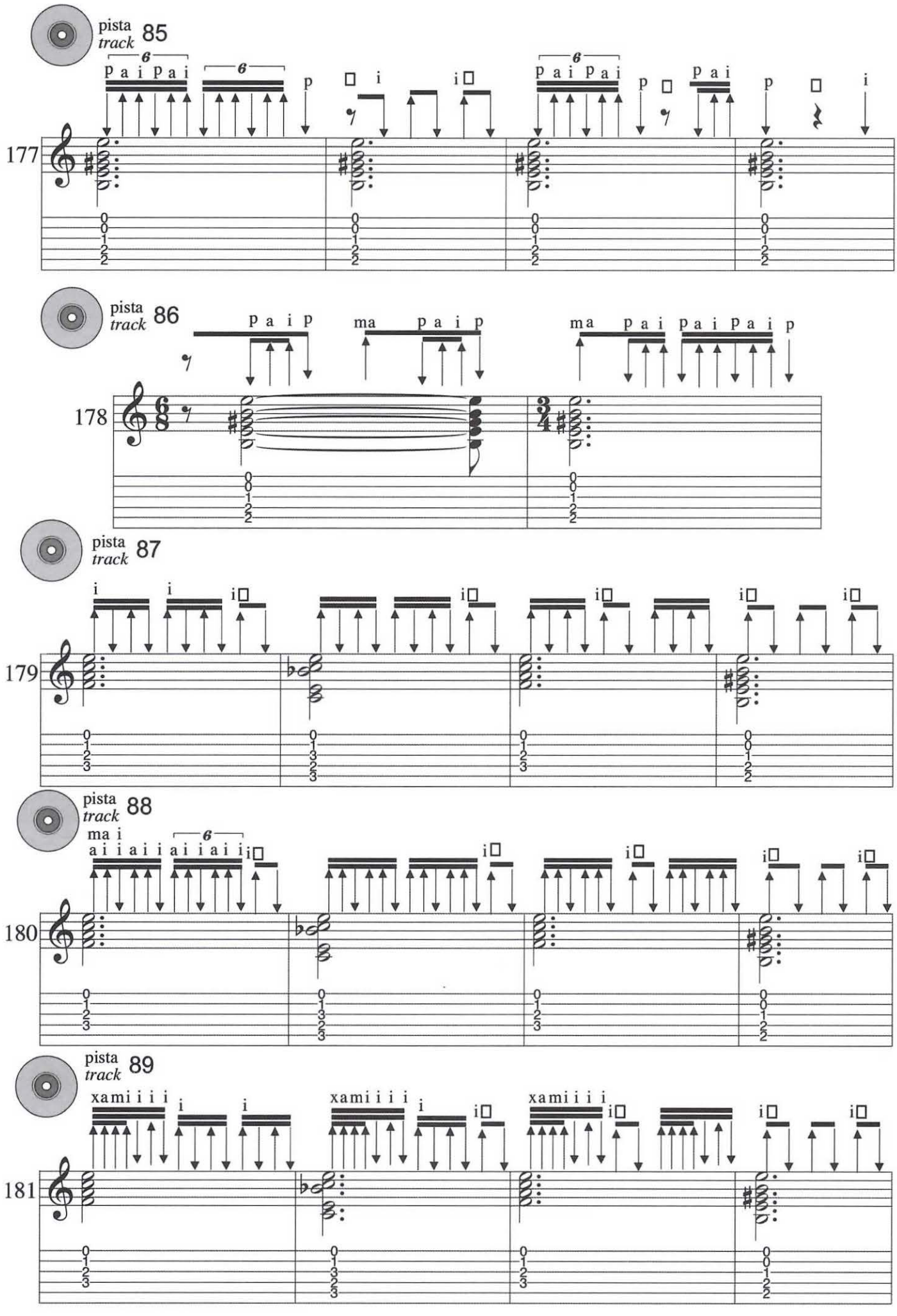


pista *track* 83



pista *track* 84




pista
track
85
177
p a i p a i
6
p
i
pista
track
86
178
p a i p
ma p a i p
ma p a i p a i p a i p
pista
track
87
179
i
pista
track
88
180
ma i
a i i a i i a i i a i i
pista
track
89
181
xami i i i
xami i i i
xami i i i

6) GOLPE

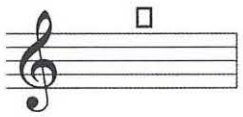
6) FINGER TAPS

La técnica del golpe consiste en una percusión obtenida golpeando con algunos dedos de la mano derecha sobre la tapa de la guitarra.
Este movimiento puede ser efectuado solo o combinándolo con notas o acordes. Veamos las distintas posibilidades en los ejemplos abajo descritos

Finger taps are percussive tapping of the fingers of the right hand on the guitar's soundboard. A finger tap can be done alone or in combination with notes or chords on any of the strings. The following examples show the various possibilities:

pista *track* 90

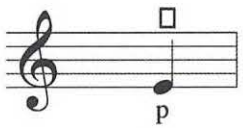
182



El golpe descrito normalmente se ejecuta con el dedo anular (a).
This drawing indicates a tap with the ring finger (a).

pista *track* 91

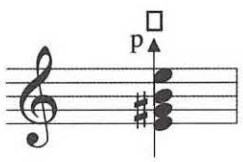
183



Golpe con el dedo anular, combinado con las notas, en este caso en MI , ejecutado con el dedo pulgar.
A tap with the ring finger combined with a note; E is played with the thumb.

pista *track* 92

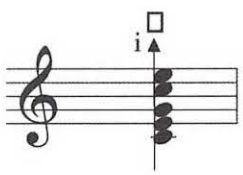
184



Golpe con el dedo anular, combinado con el acorde, en este caso en MI , ejecutado con el dedo pulgar.
A tap with the ring finger combined with a chord; E is played with the thumb.

pista *track* 93

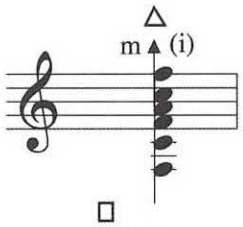
185



Golpe con el dedo anular, combinado con el acorde, en este caso en Do, ejecutado con el índice.
A tap with the ring finger combined with a chord; C is played with the index finger.

pista *track* 94

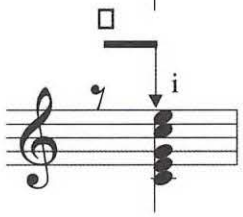
186



El golpe △ descrito se ejecuta con el dedo medio (o índice) en correspondencia con la sexta cuerda
The tap (△) indicated by the triangle is done with the middle (or index) finger next to the sixth string.

pista *track* 95

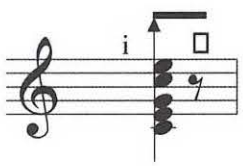
187



Golpe con el dedo anular antes del acorde.
Tap with the ring finger before the chord.

pista *track* 96

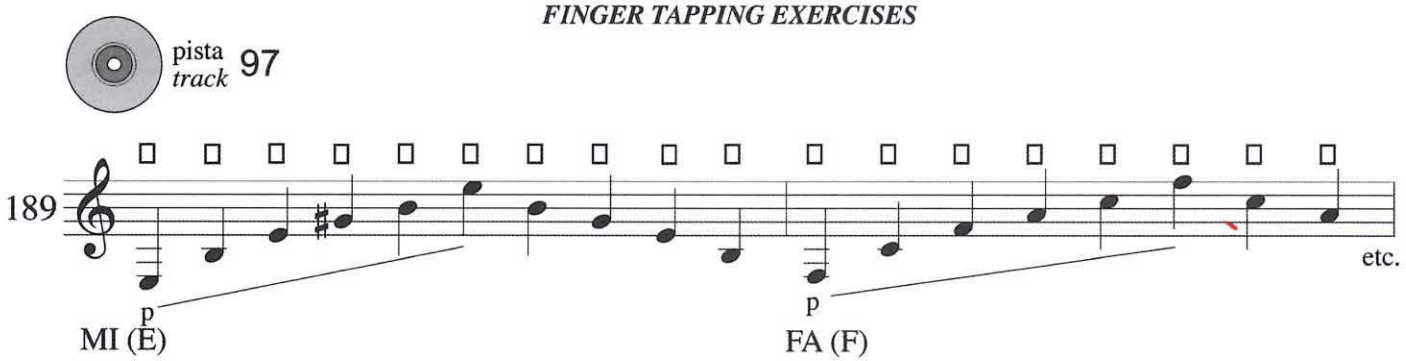
188

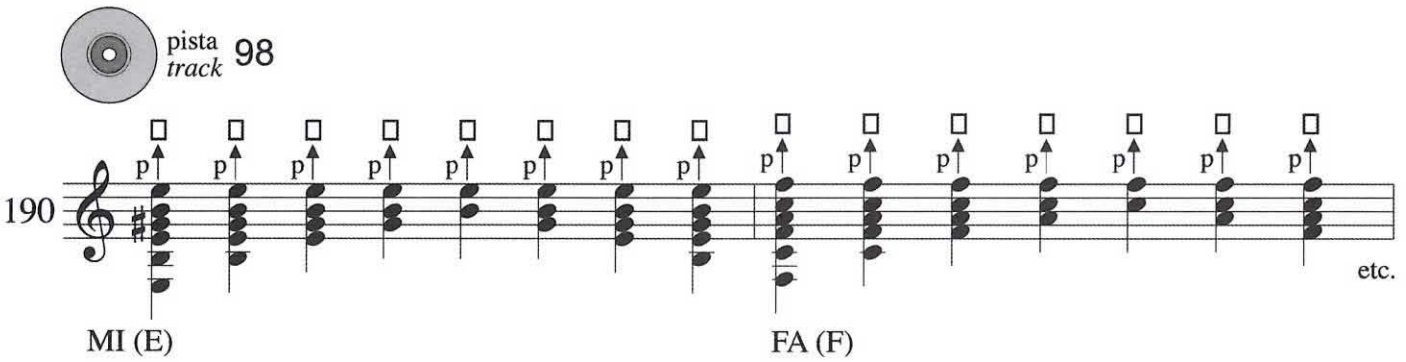


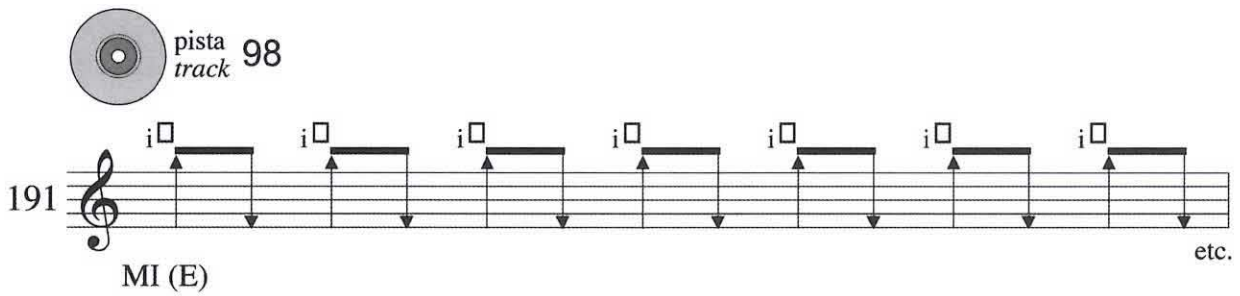
Golpe con el dedo anular después del acorde.
Tap with the ring finger after the chord.

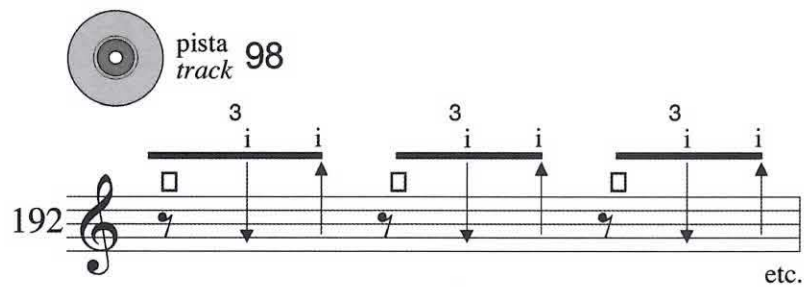
EJERCICIOS CON EL GOLPE

FINGER TAPPING EXERCISES







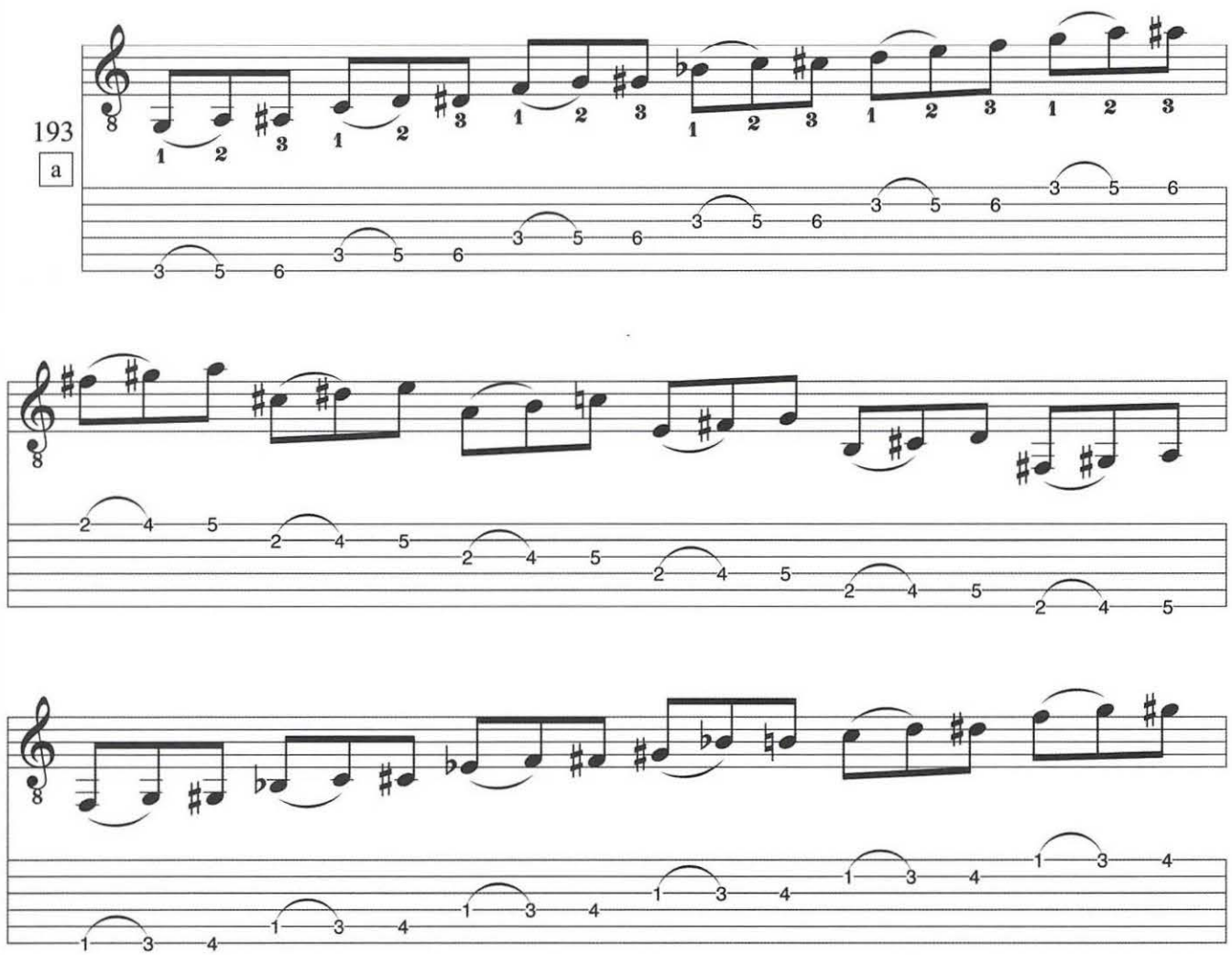


LIGADOS CON ABERTURA DE LOS DEDOS DE LA MANO IZQUIERDA

SLURS WITH OPEN LEFT-HAND FINGERS

193

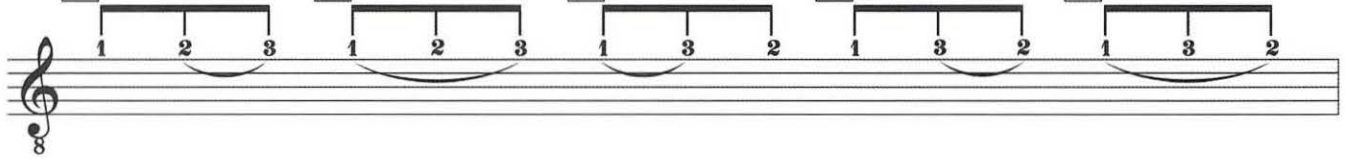
a



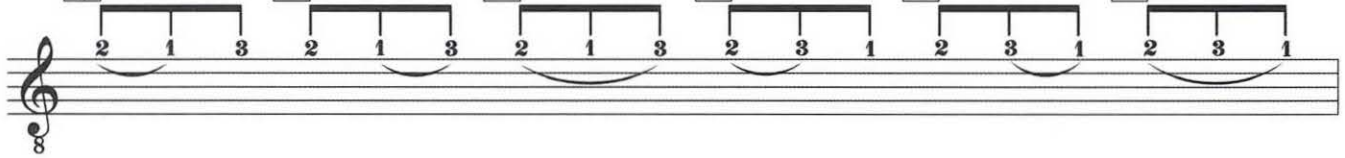
Ejercitar las digitaciones siguientes de la mano izquierda utilizando el mismo modelo 193a

Practice the following left-hand fingerings with the pattern in 193a

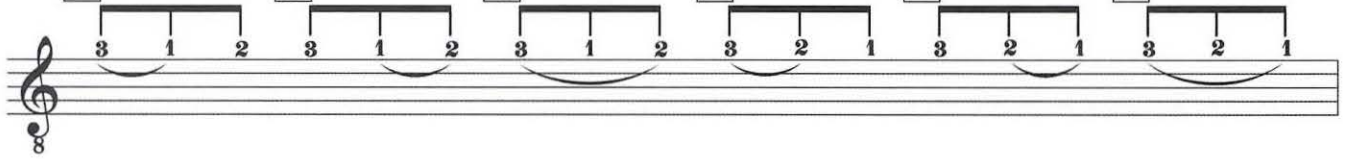
b c d e f



g h i l m n



o p q r s t

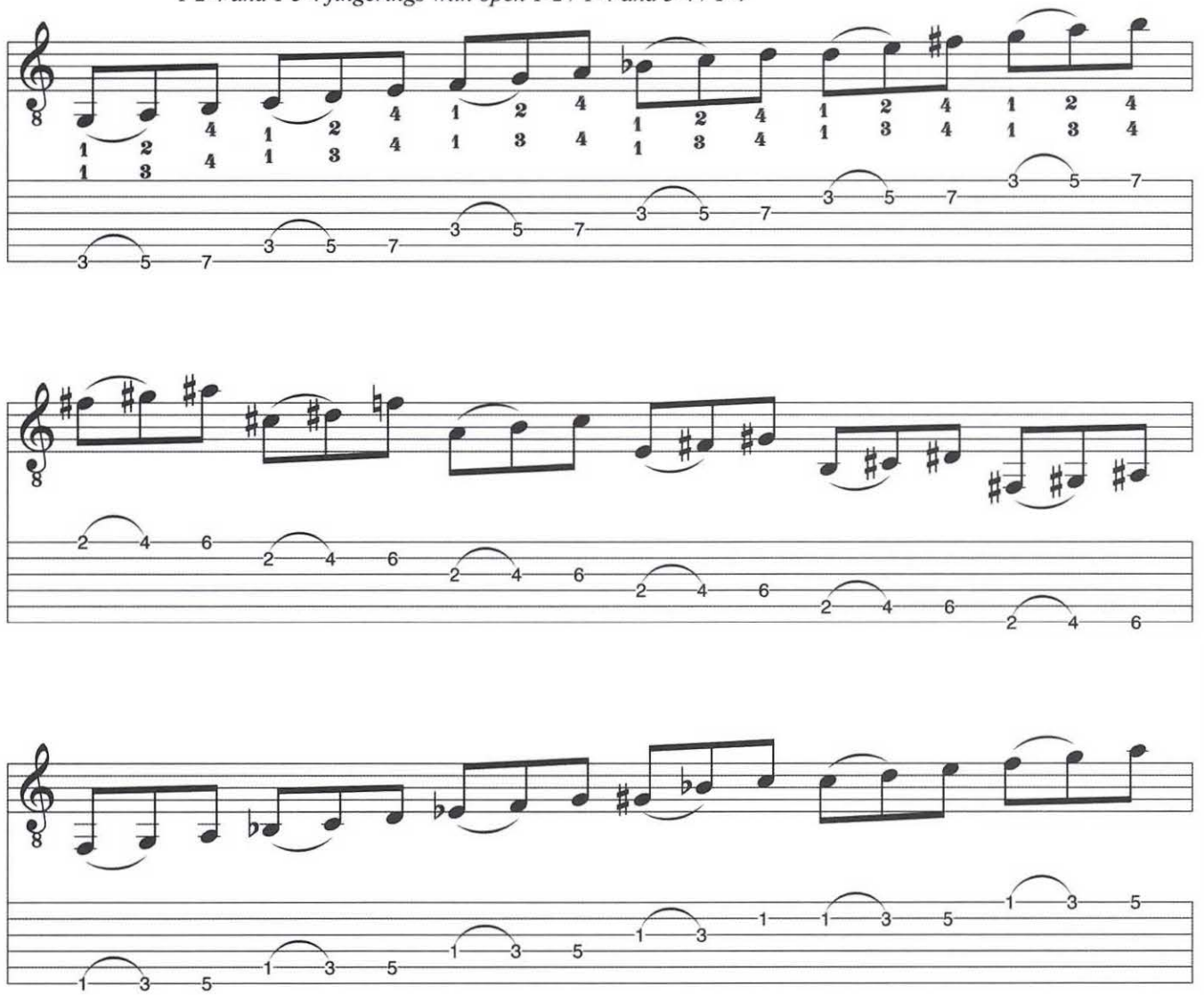


Digitaciones 1 2 4 y 1 3 4 con abertura 1 - 2 / 1 - 4 y 3 - 4 / 1 - 4

1 2 4 and 1 3 4 fingerings with open 1-2 / 1-4 and 3-4 / 1-4

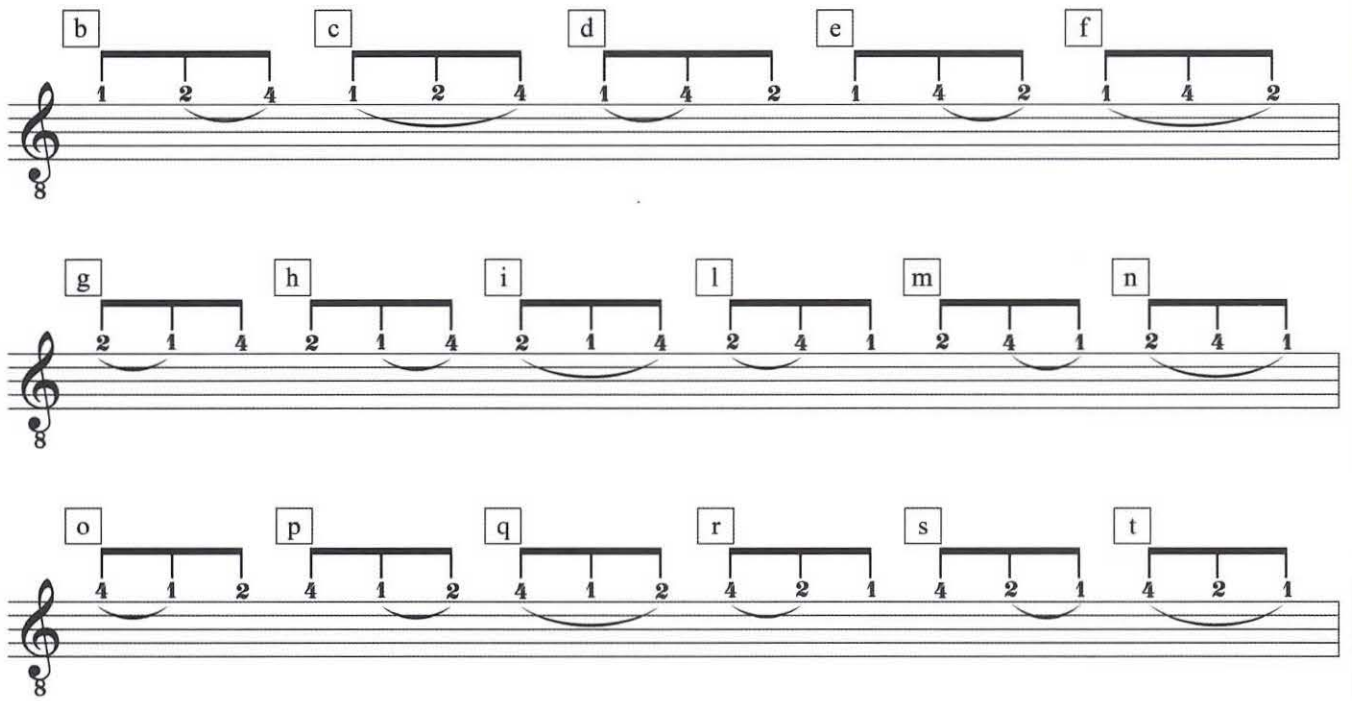
194

a

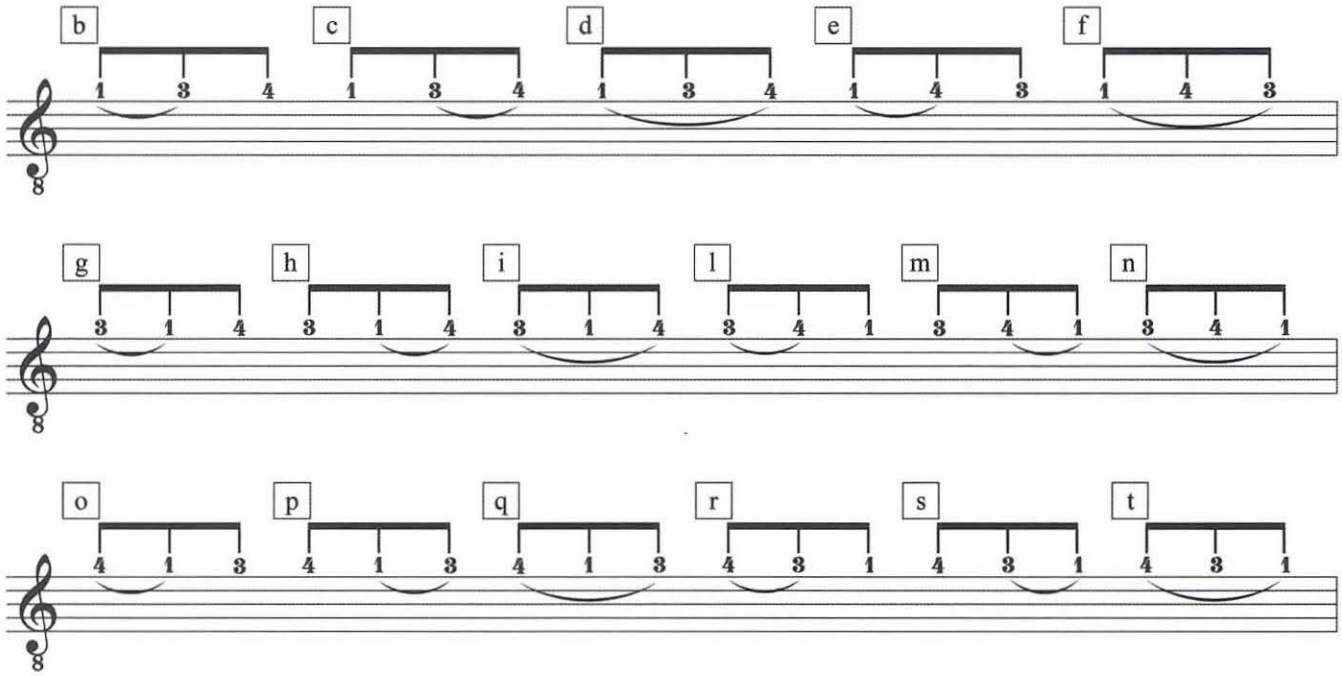


Ejercitar las digitaciones siguientes de la mano izquierda utilizando el mismo modelo 194a

Practice the following left-hand fingerings with the pattern in 194a

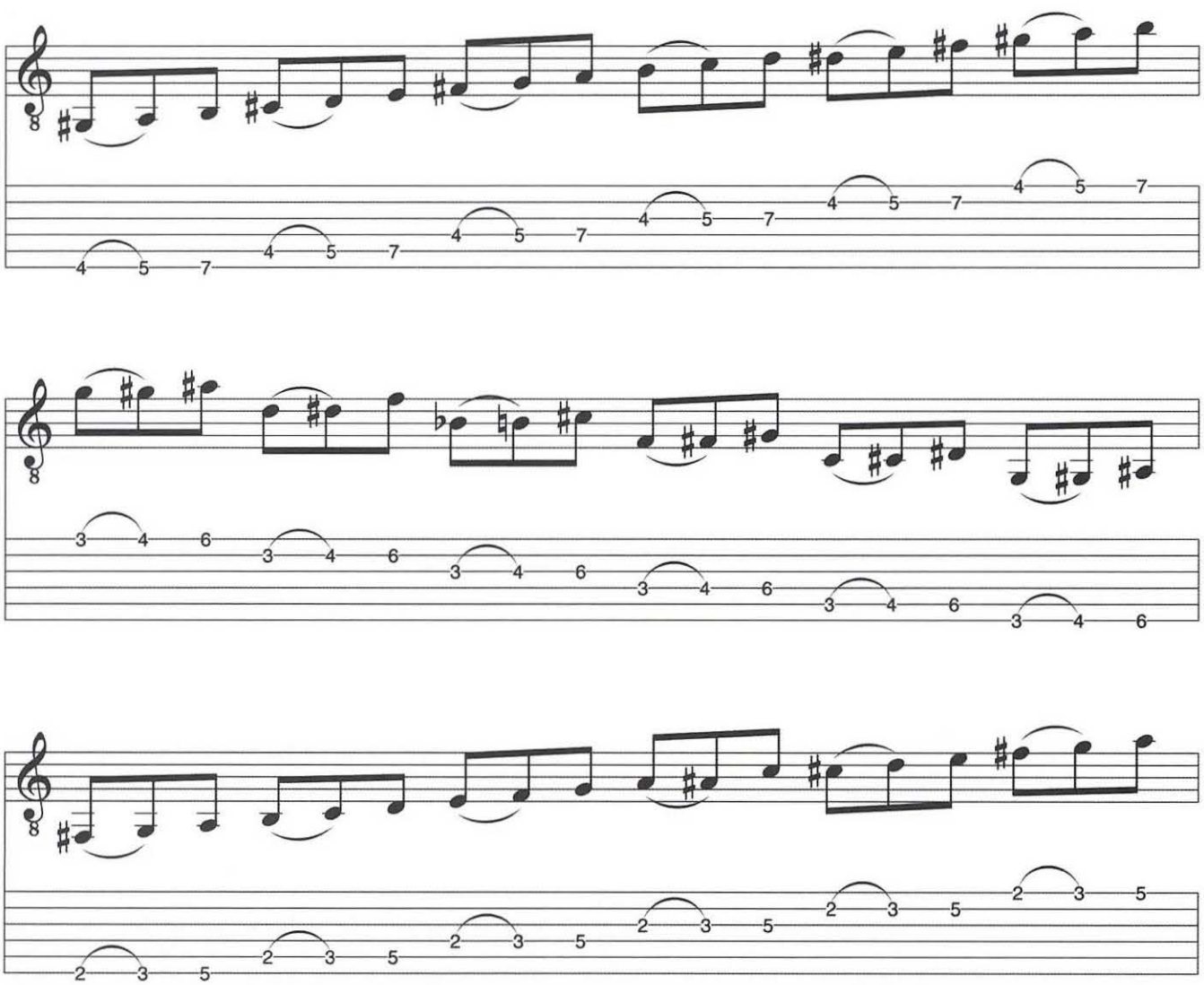


Ejercitar las digitaciones siguientes de la mano izquierda utilizando el mismo modelo 194a
Practice the following left-hand fingerings with the pattern in 194a



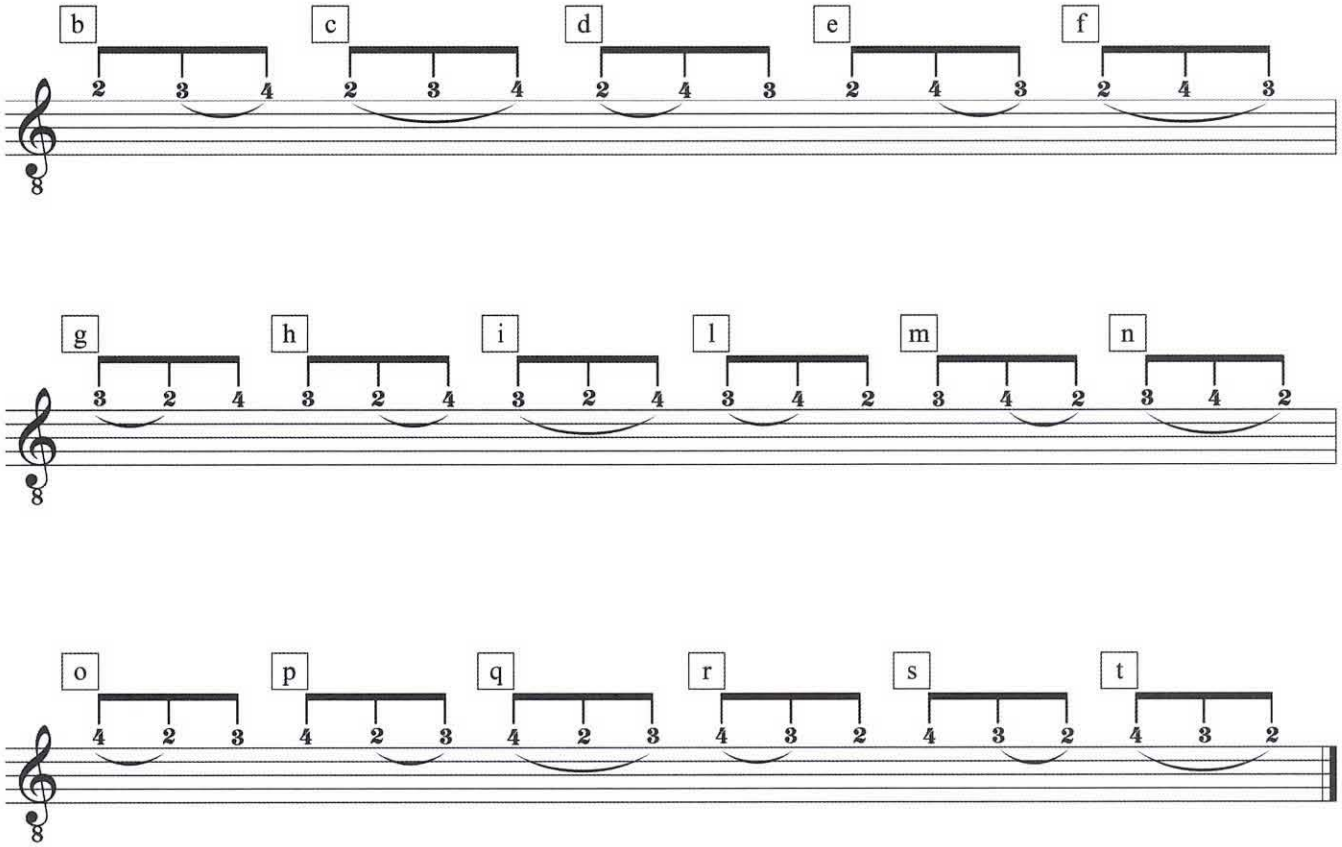
Digitaciones 2 3 4 con abertura 3 - 4 y 2 - 4
2 3 4 fingerings with open 3-4 and 2-4

195
a



Ejercitar las digitaciones siguientes de la mano izquierda utilizando el mismo modelo 195a

Practice the following left-hand fingerings with the pattern in 195a

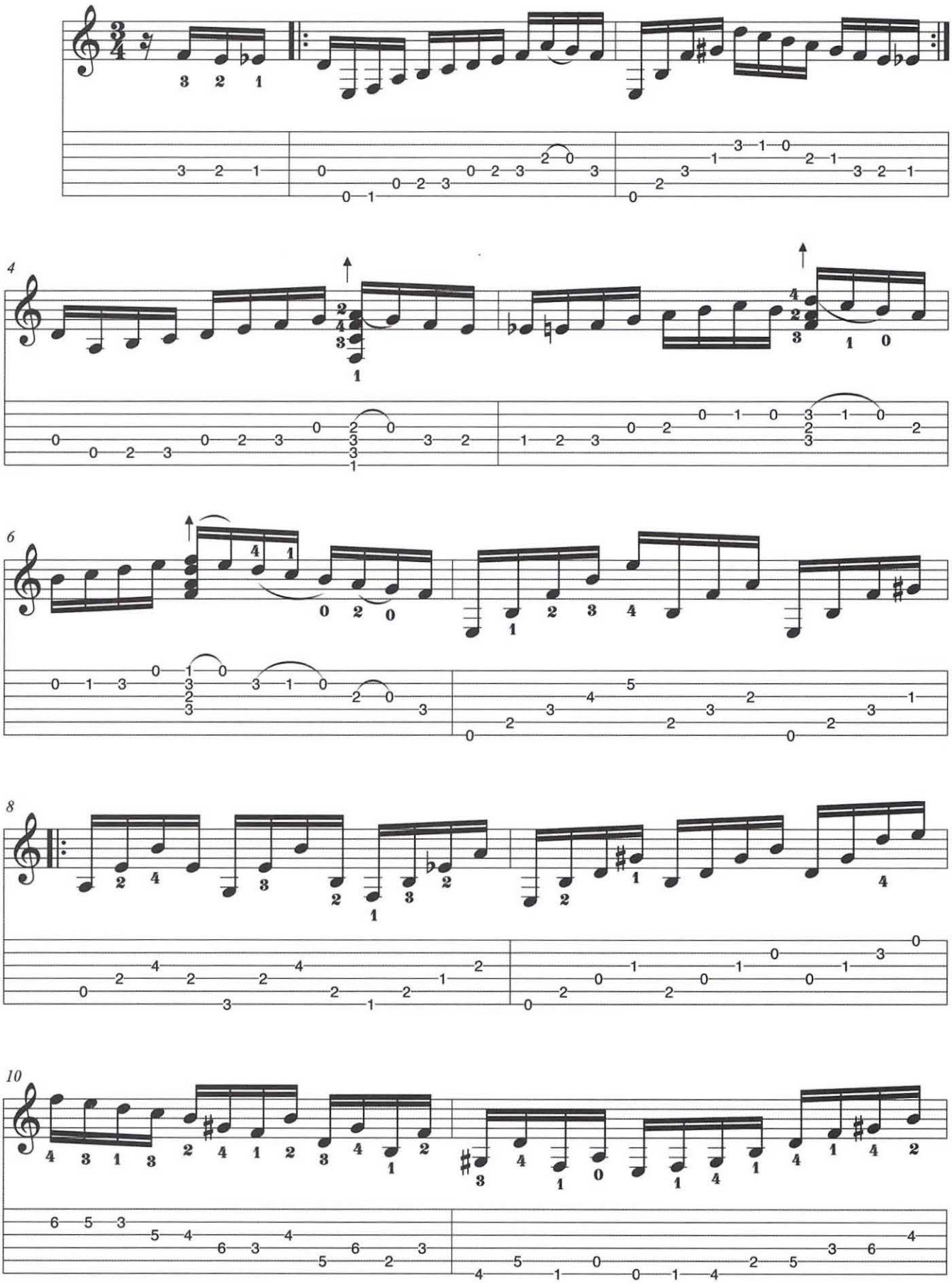


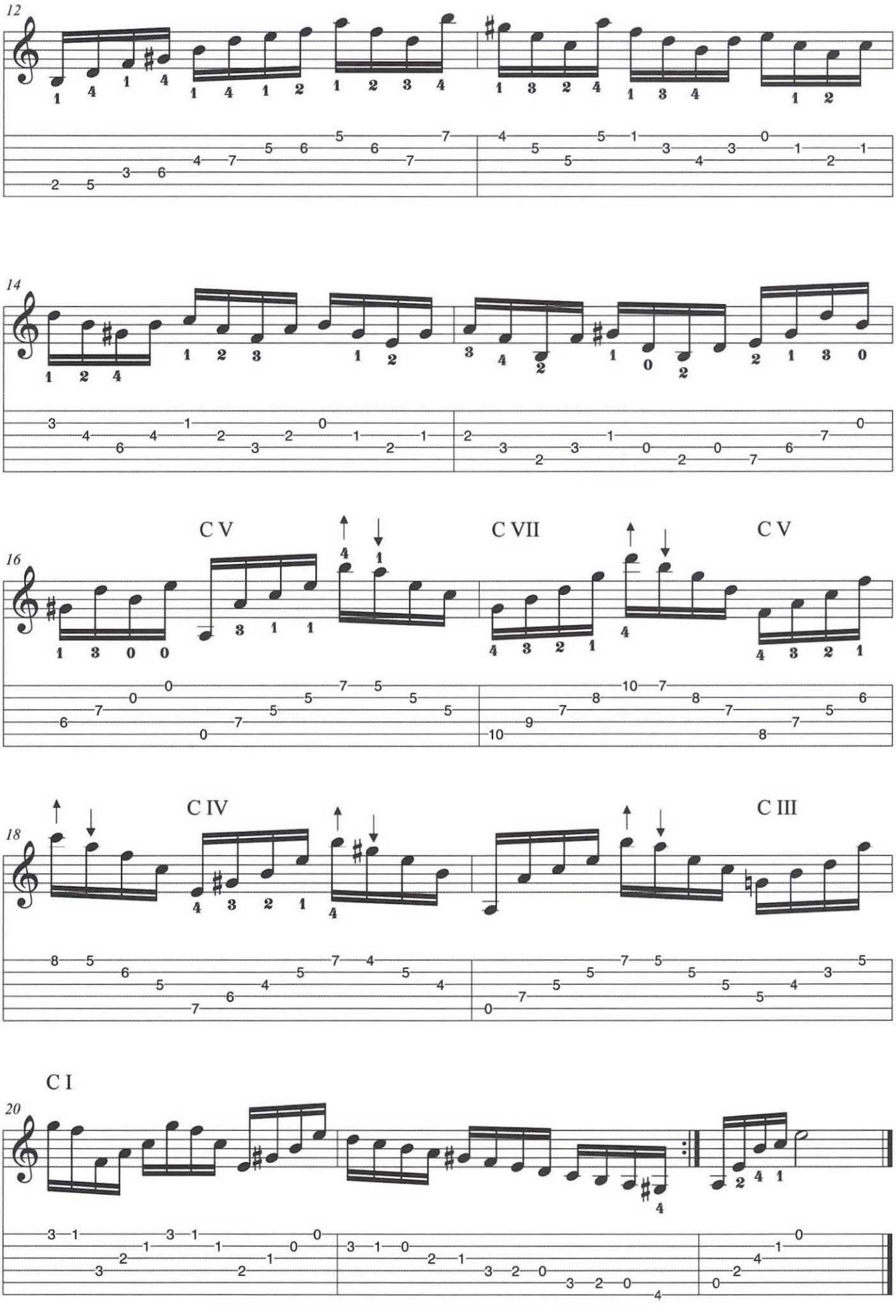
toque 99
track

El MARTILLO

Estudio de pulgar
Thumb study

Juan Lorenzo



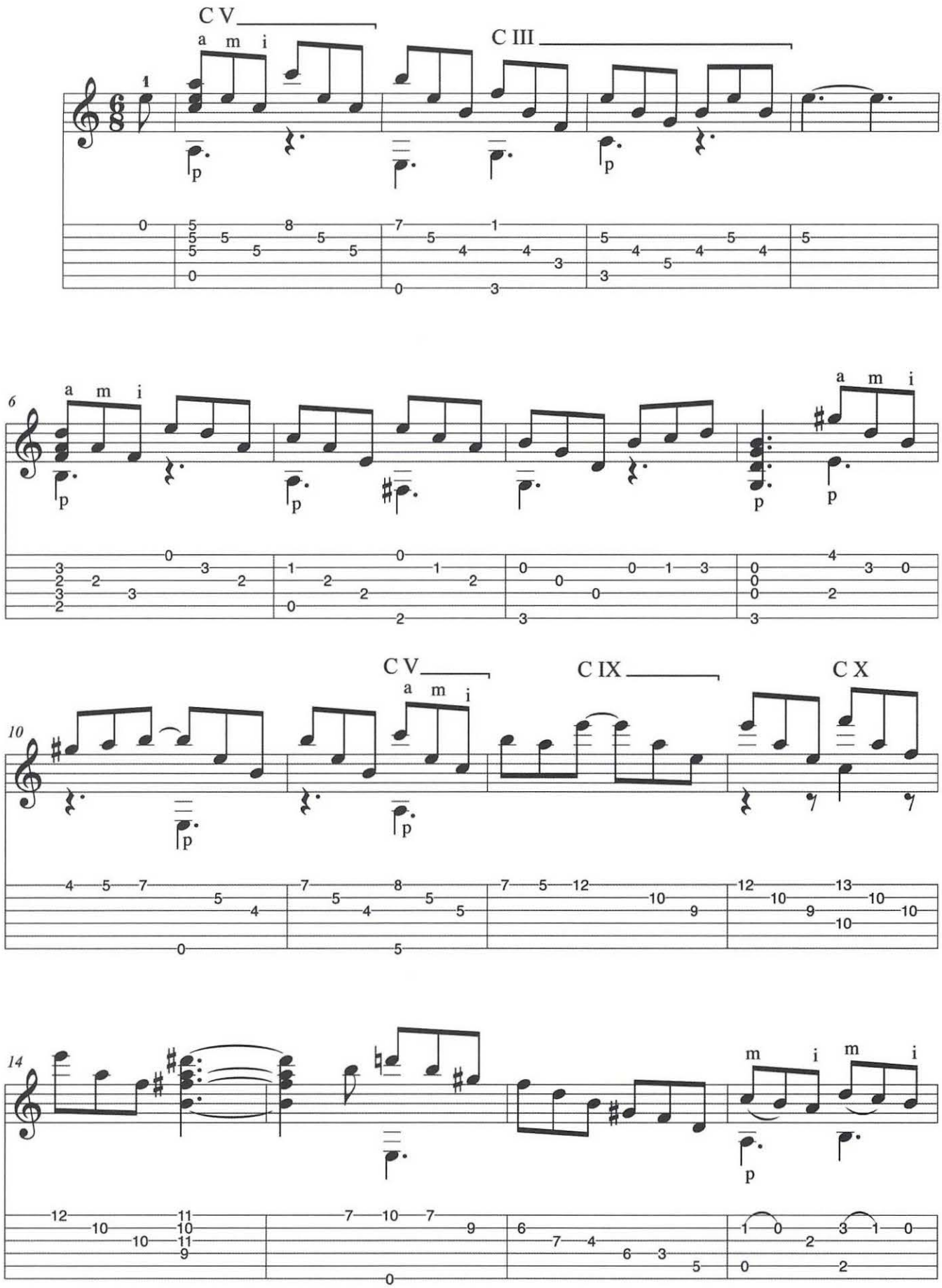

12
14
C V
C VII
C V
16
C IV
C III
18
C I
20

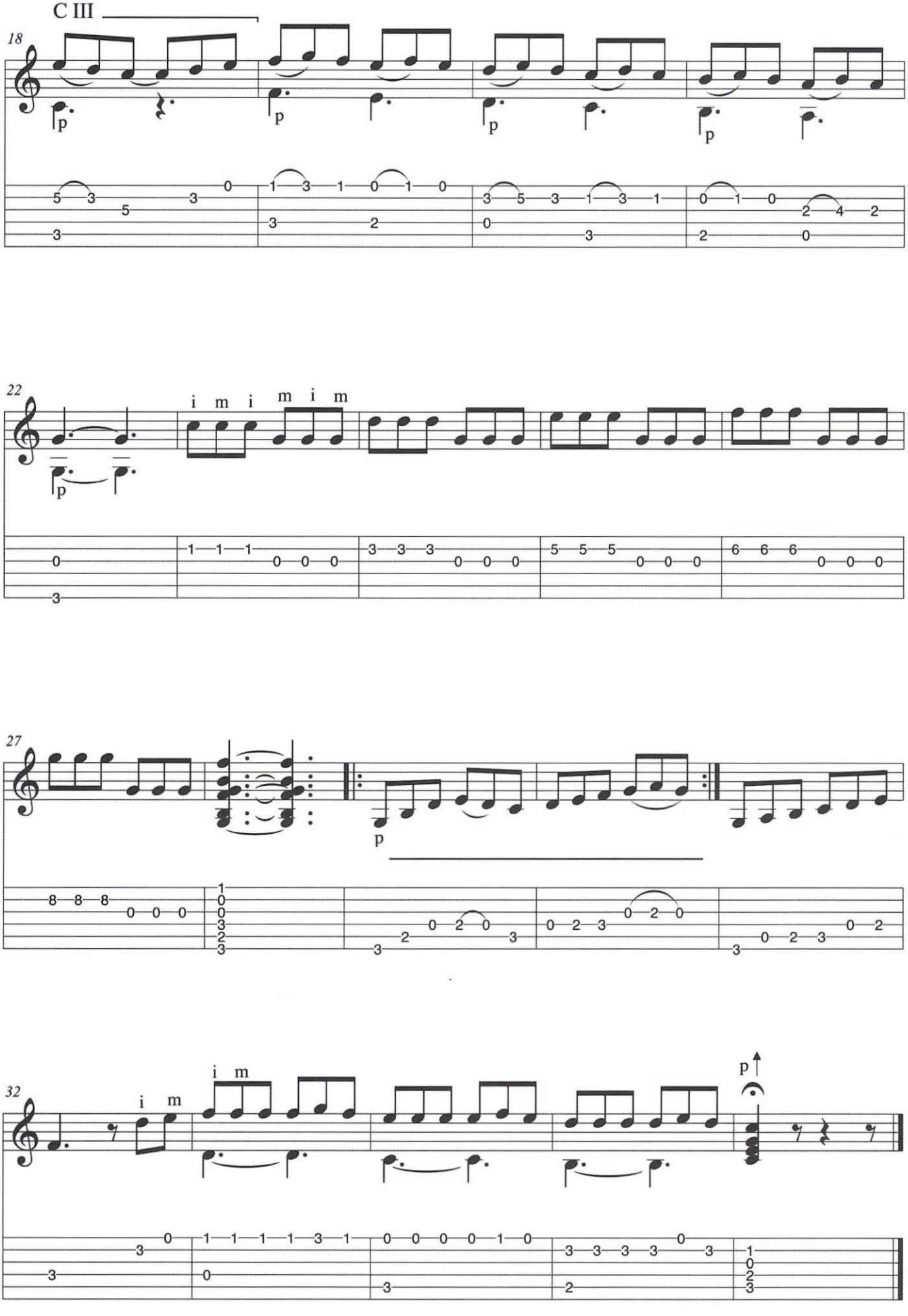
pista *track* 99

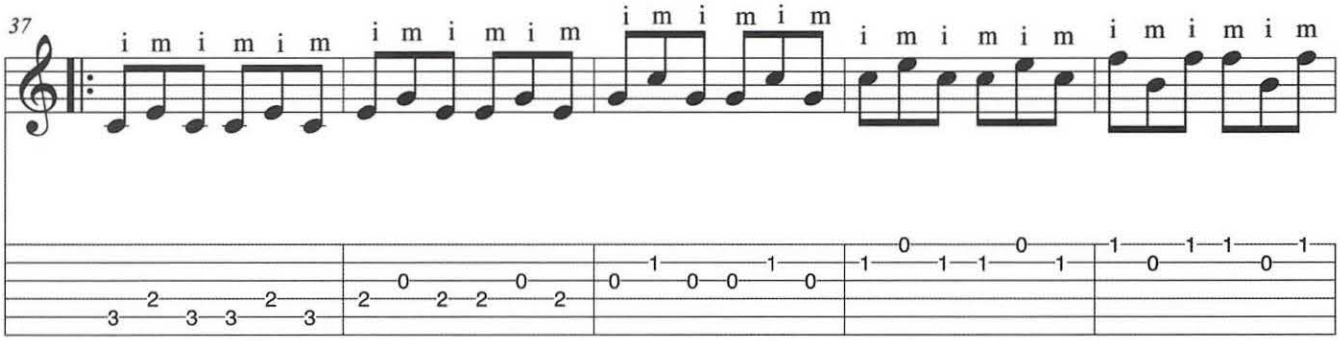
PASEO

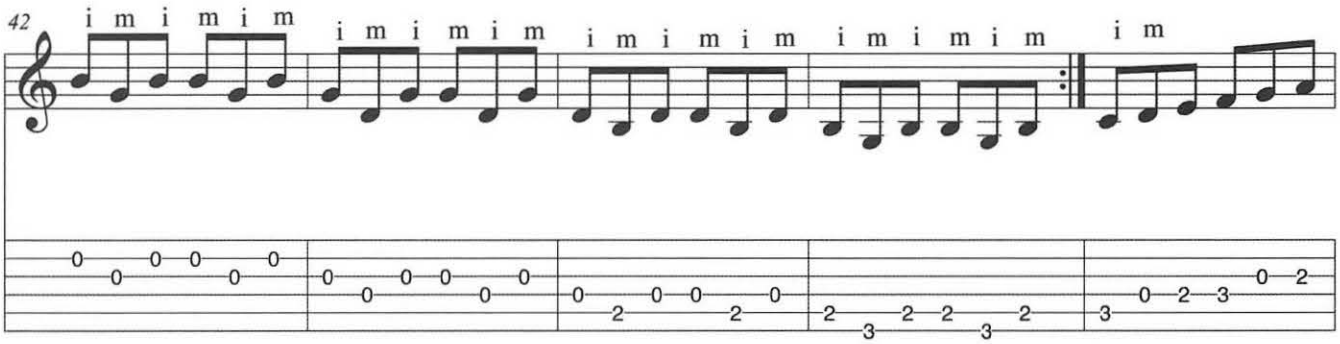
Estudio de picado
Picado study

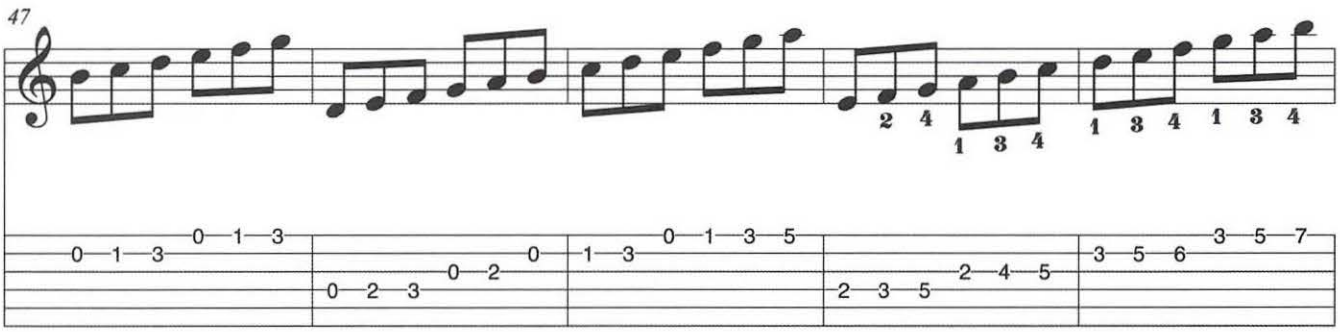
Juan Lorenzo

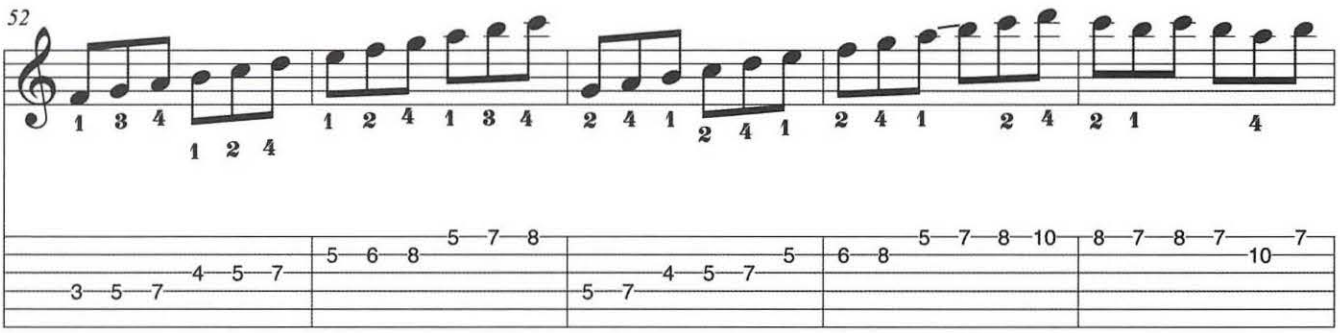


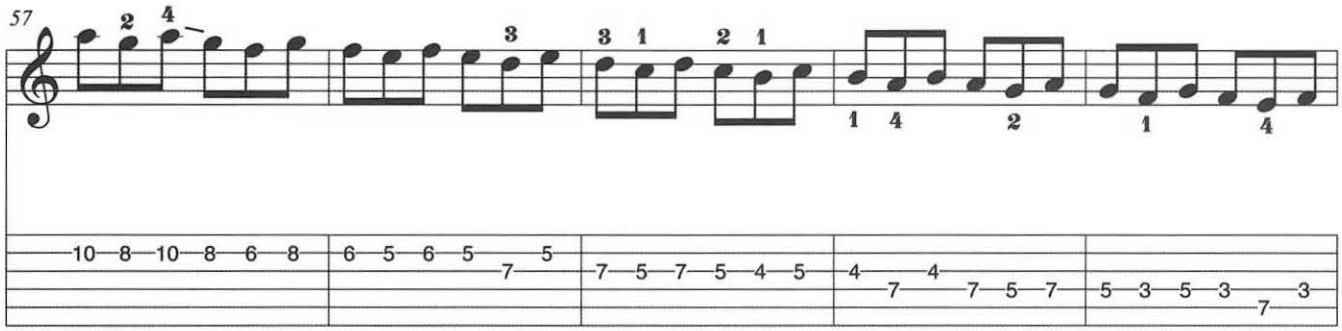

C III
18
22
27
32

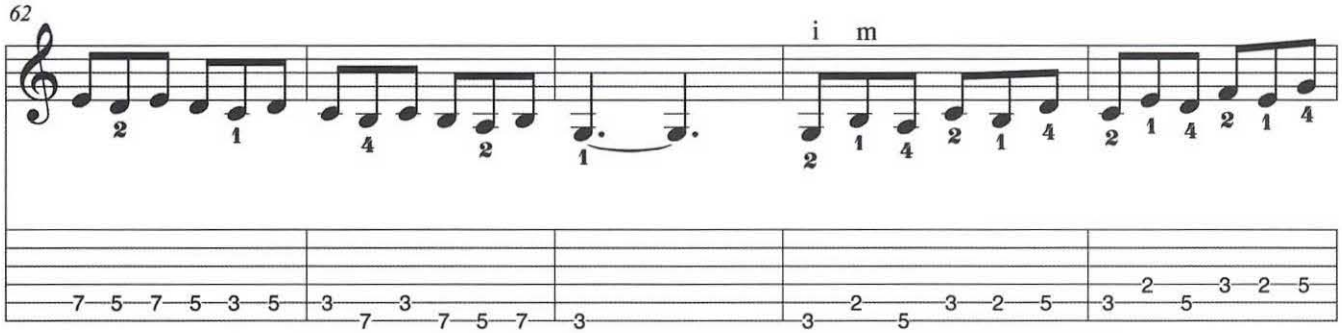

37
i m i m i m
i m i m i m
i m i m i m
i m i m i m
i m i m i m

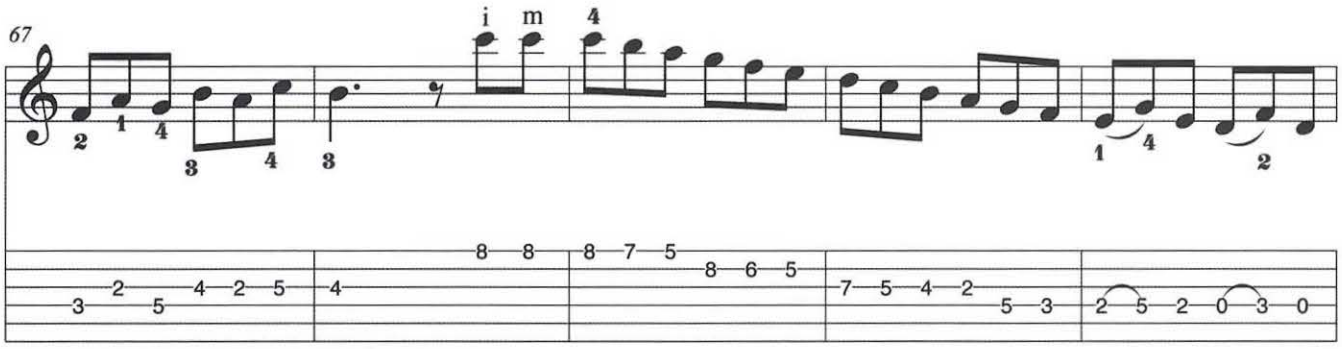

42
i m i m i m
i m i m i m
i m i m i m
i m i m i m
i m

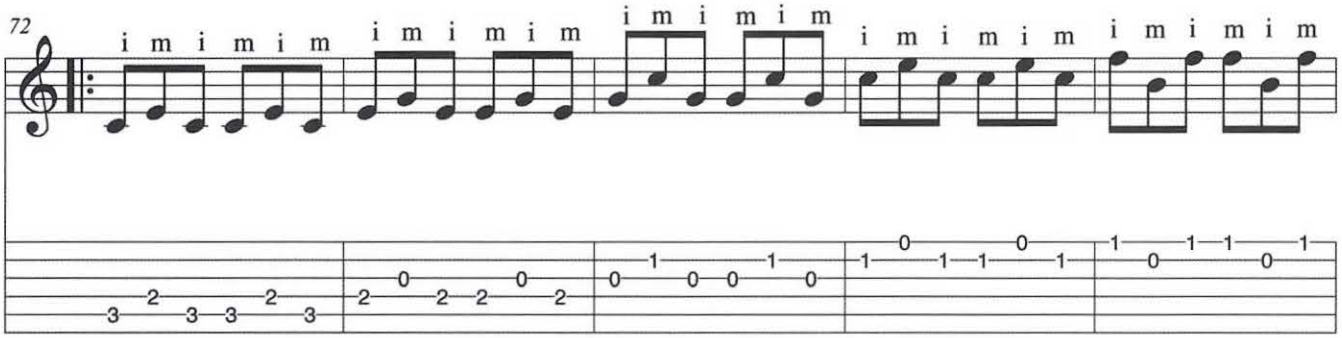

47

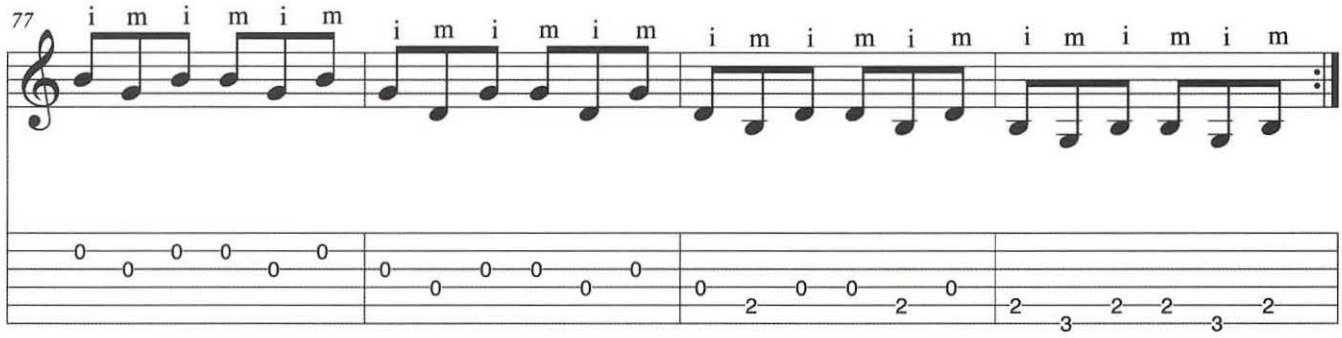

52

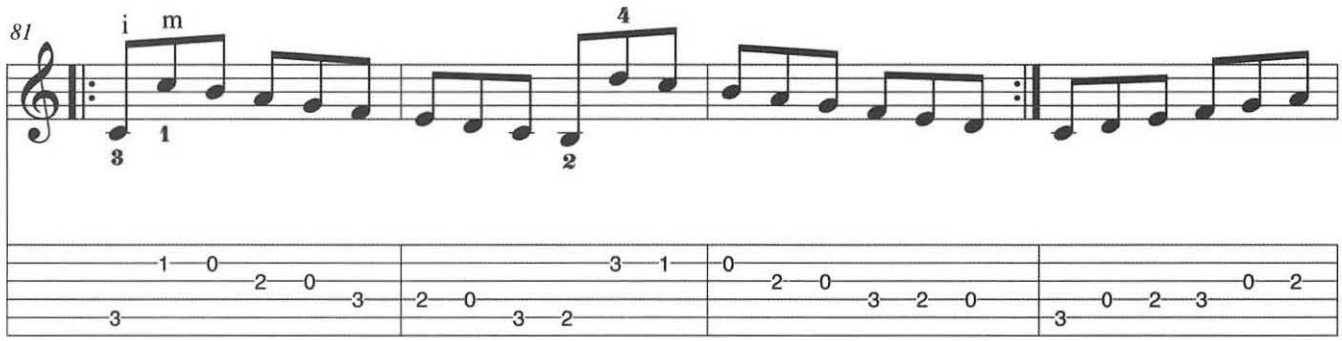

57

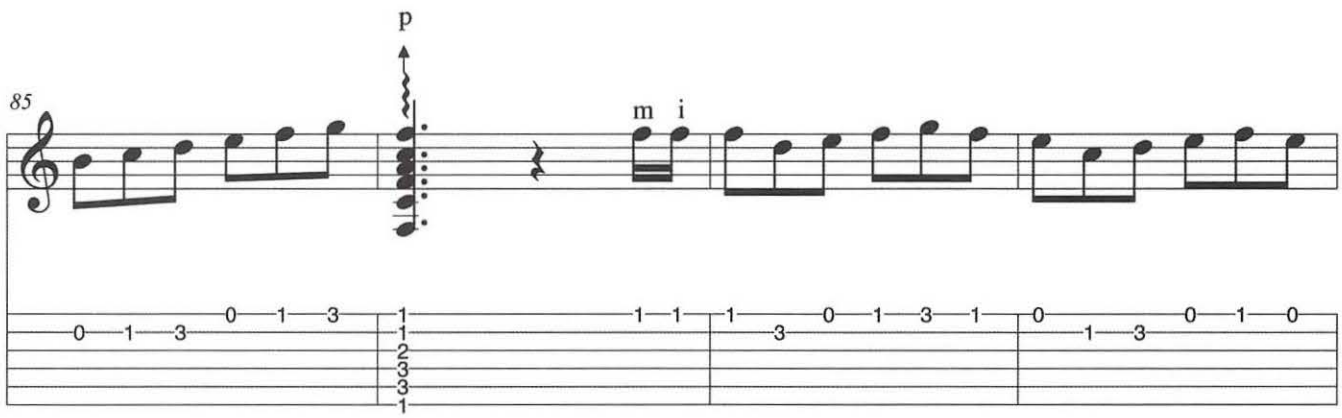

62
i m

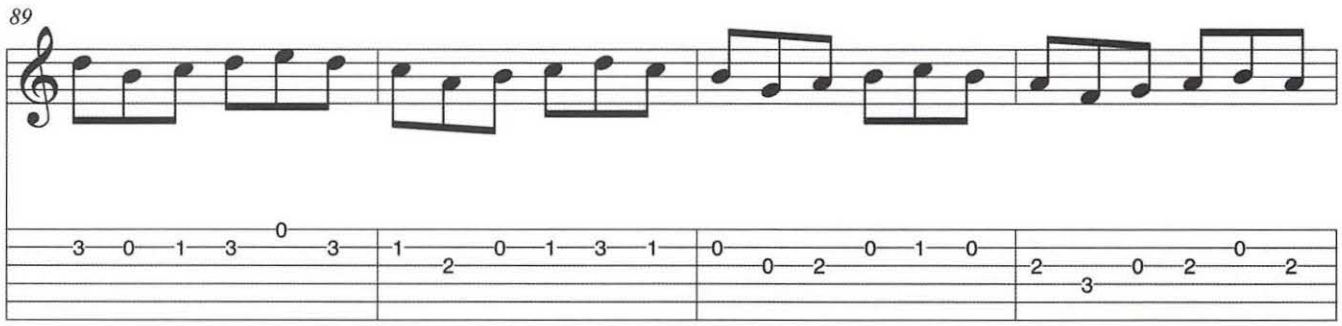

67
i m

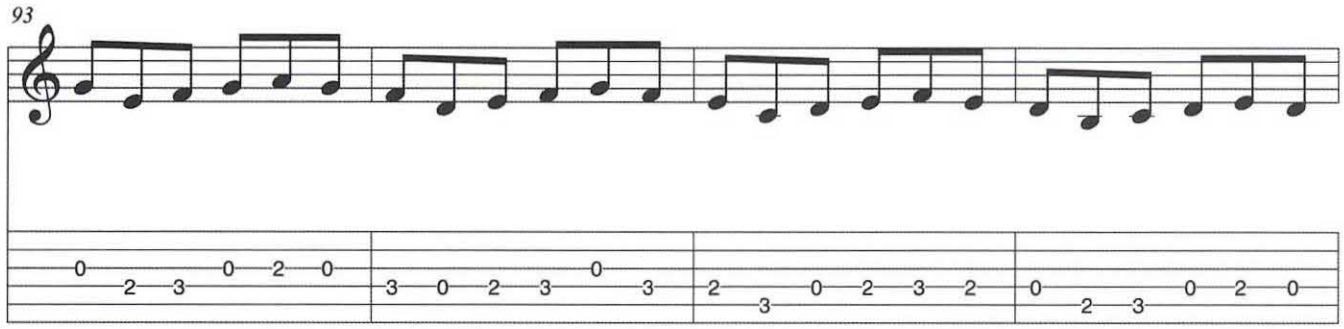

72
i m i m i m

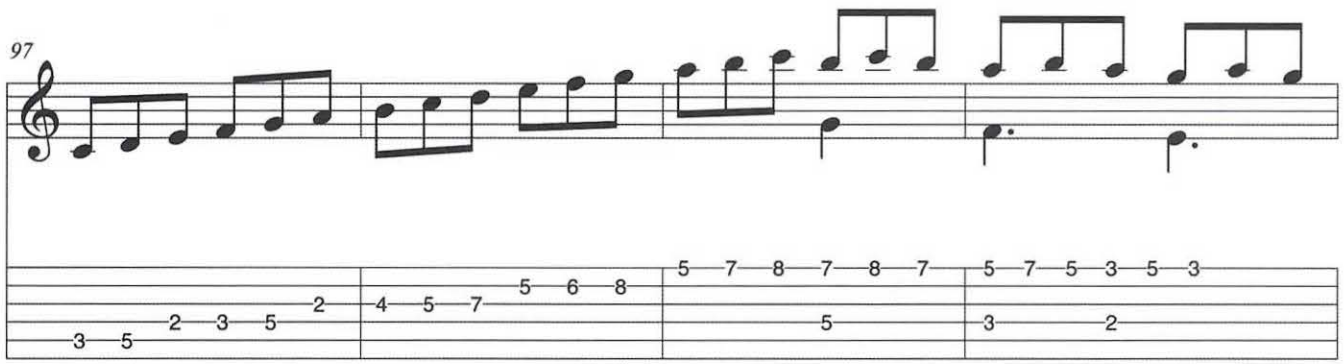

77
i m i m i m
i m i m i m
i m i m i m
i m i m i m

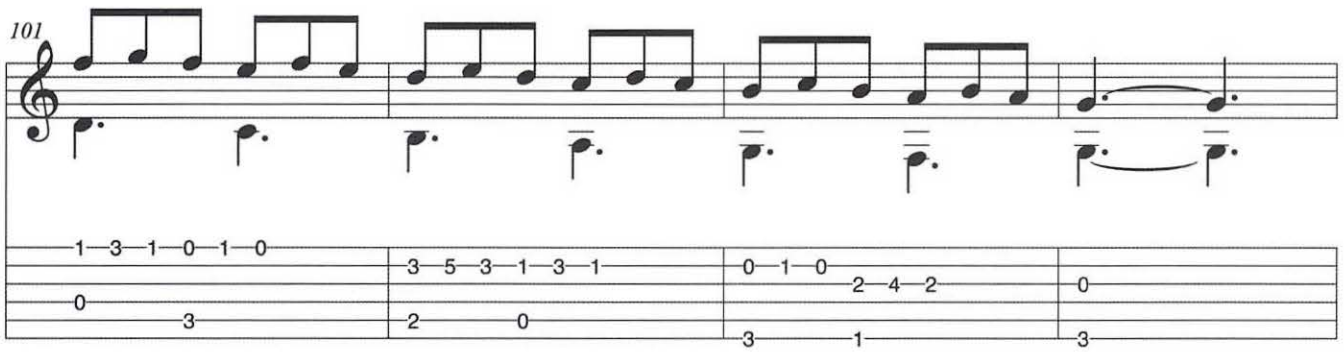

81
i m
4

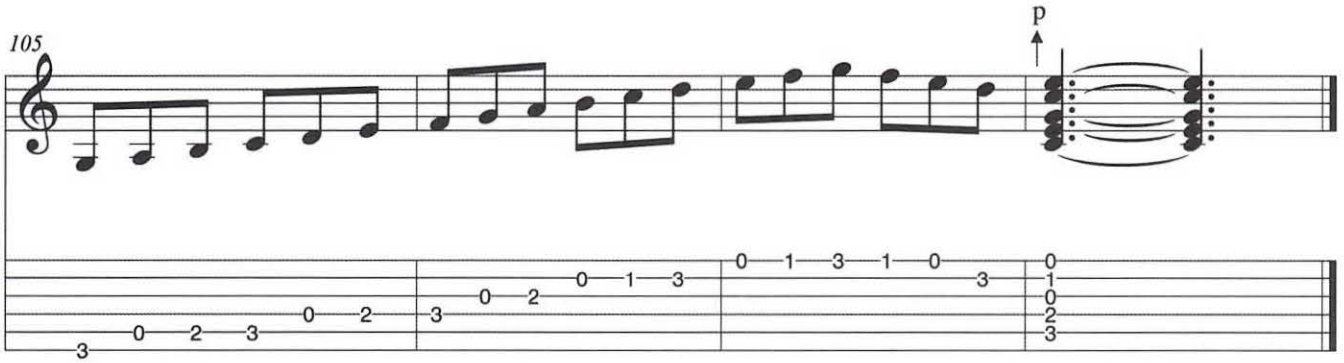

85
p
m i


89


93


97


101

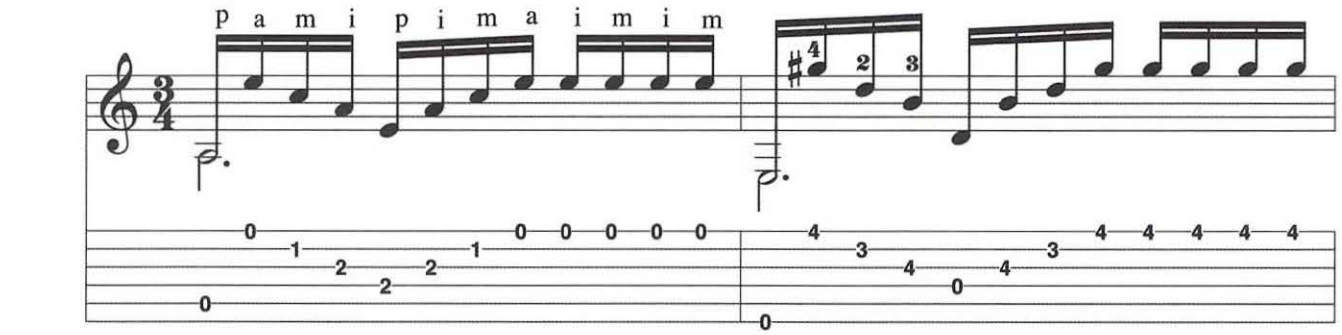

105
p

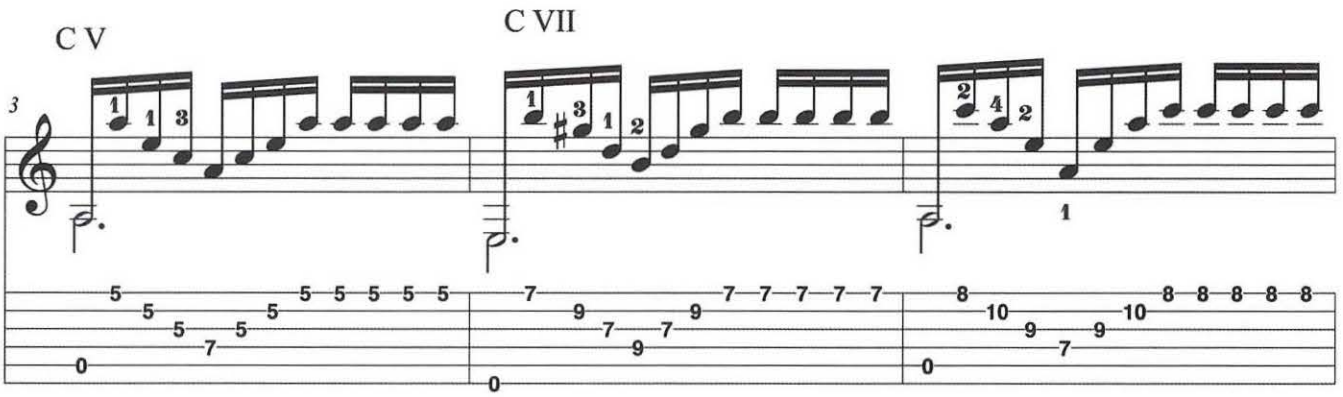
pista
track 99

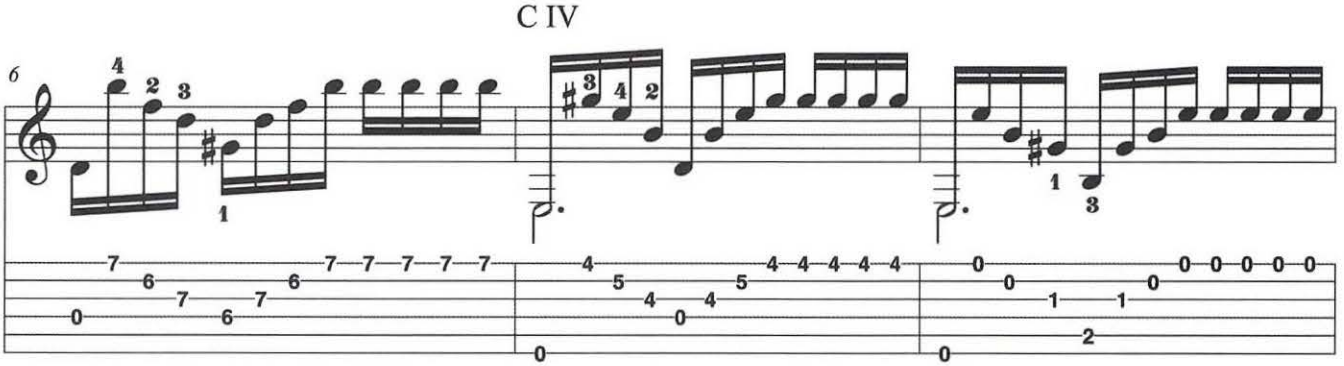
VIRTUOSO

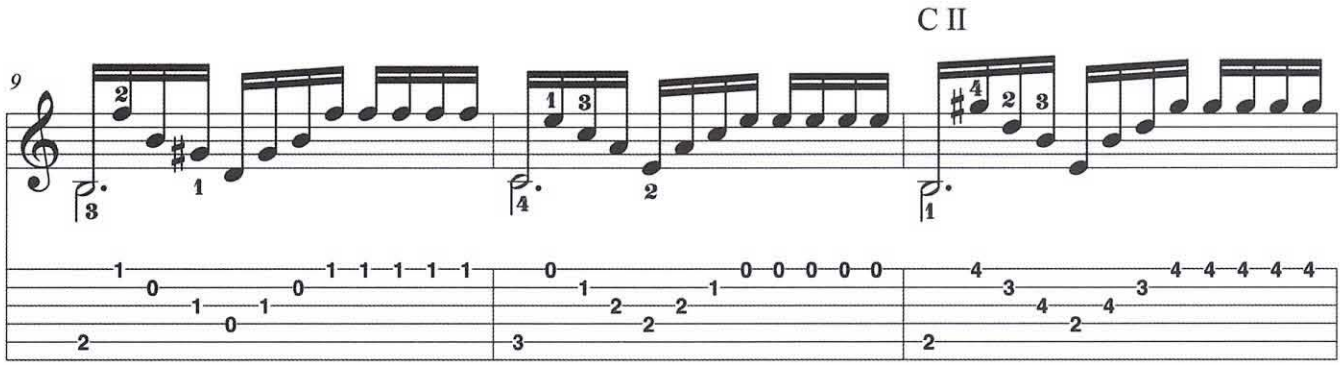
Estudio de arpegio / picado
Picado-arpeggio study

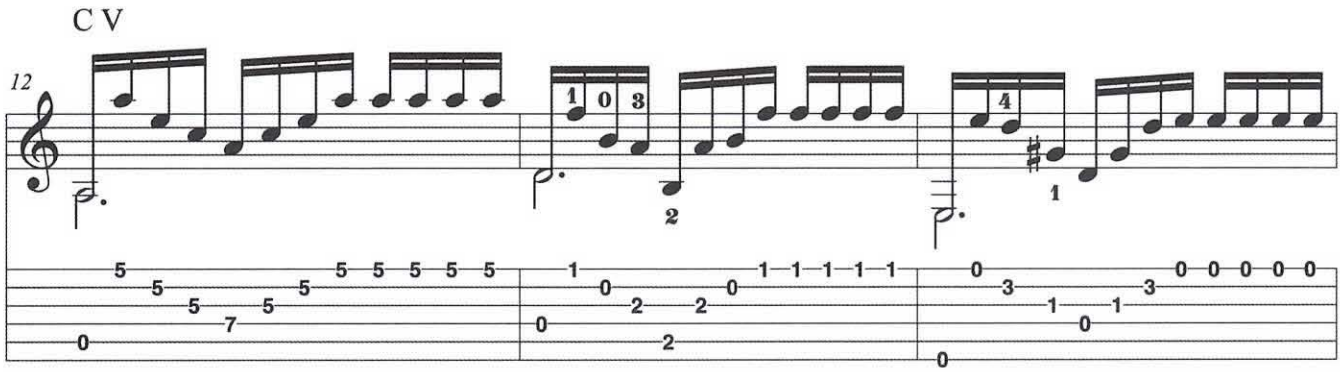
Juan Lorenzo

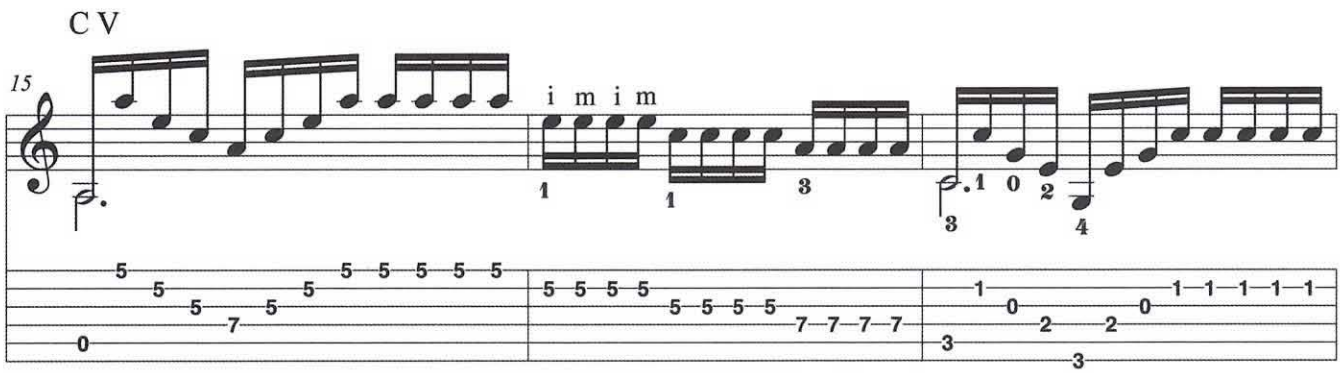


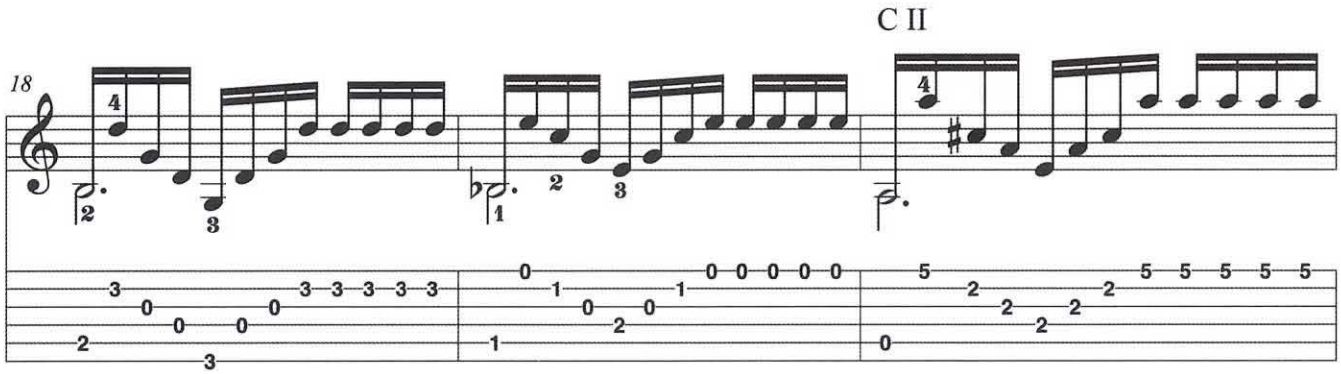


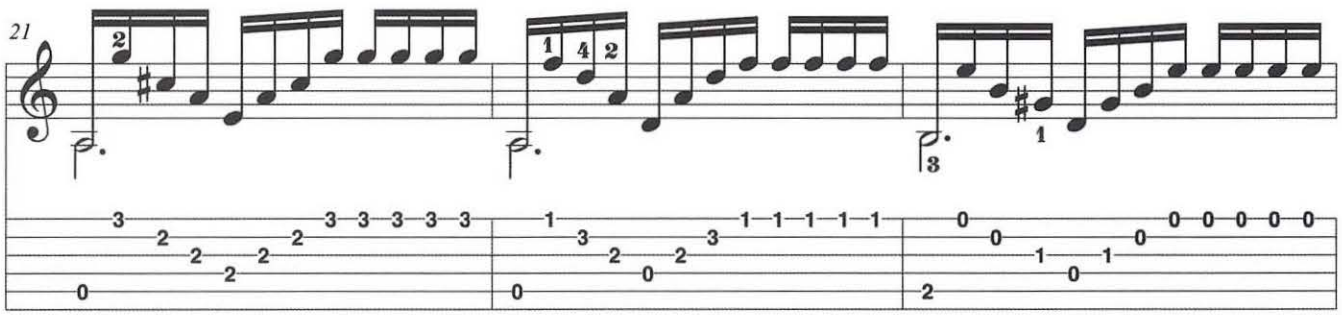


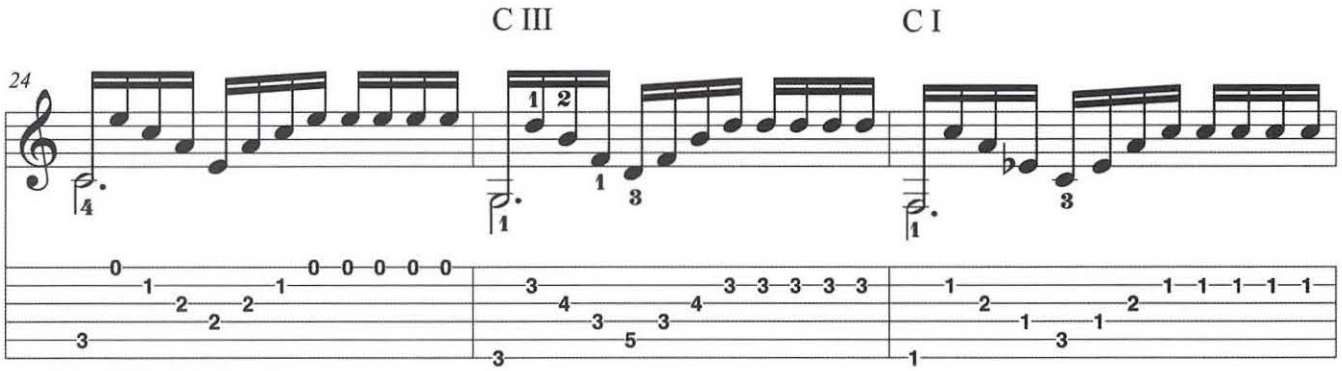

C II
9

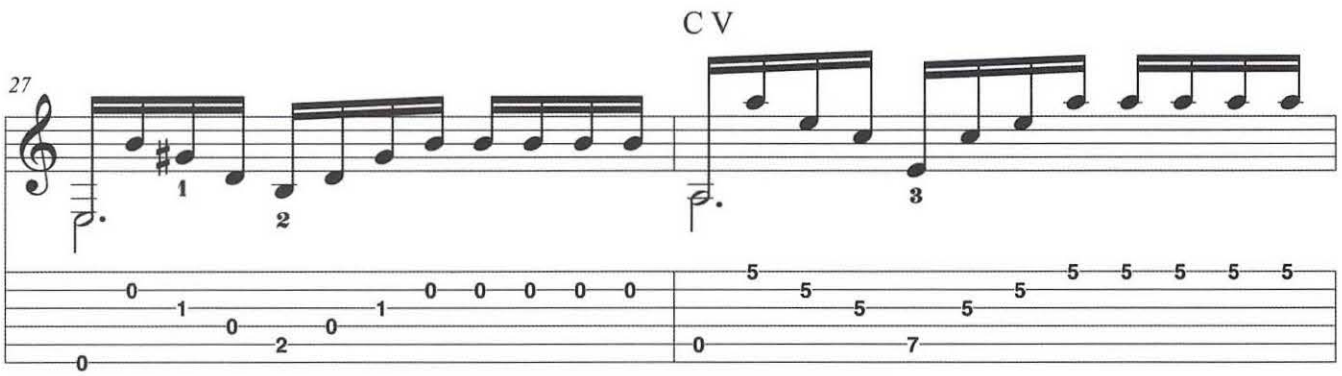

C V
12

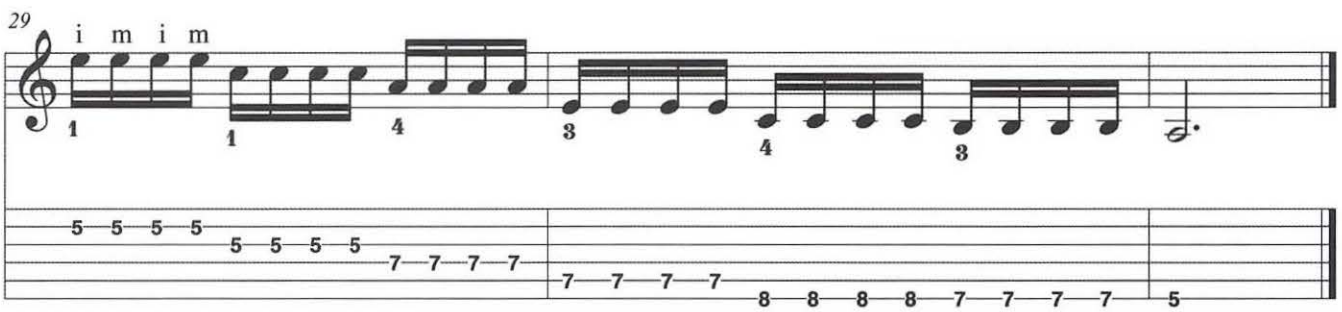

C V
15
i m i m


C II
18


21


C III
C I
24


C V
27

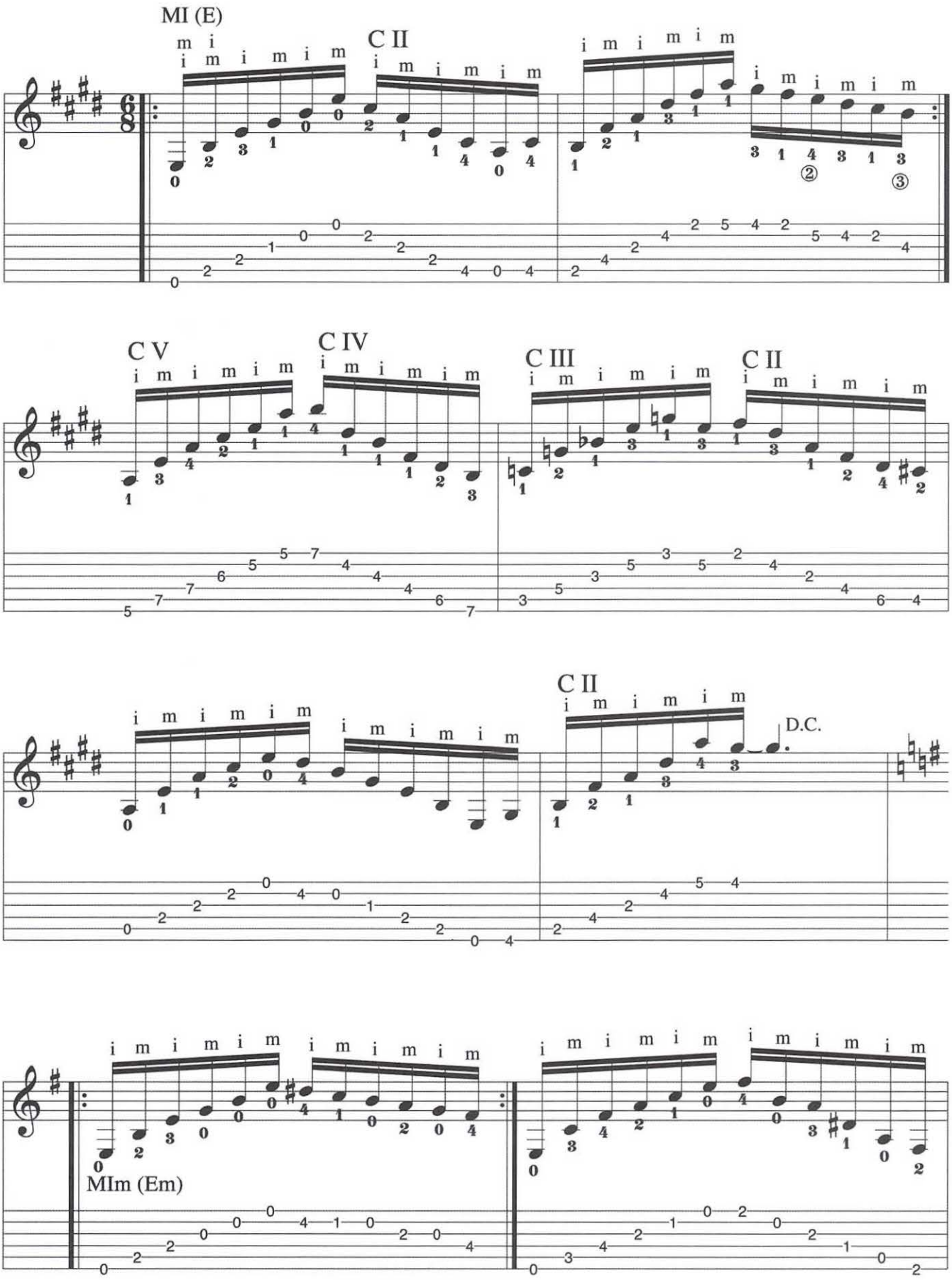

29
i m i m

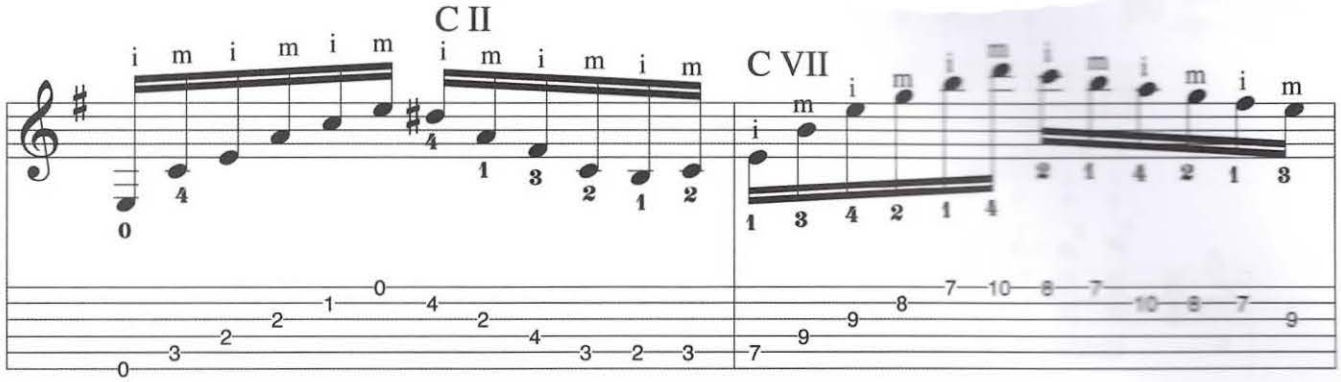
pista *track* 99

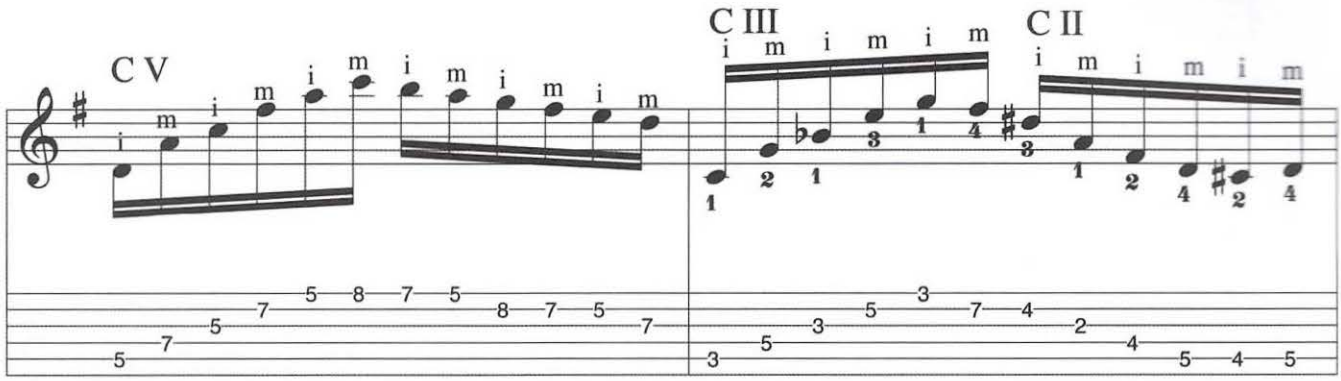
PICANDO

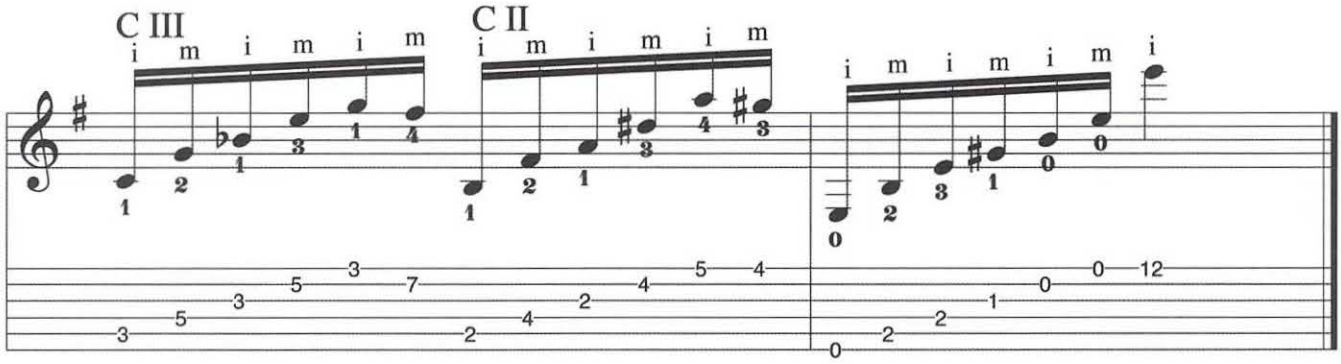
Juan Lorenzo

Ejercitarse con las siguientes digitaciones
Practice using the following fingerings: i m, m a, i a / m i, a m, a i




C II
C VII


C V
C III
C II


C III
C II

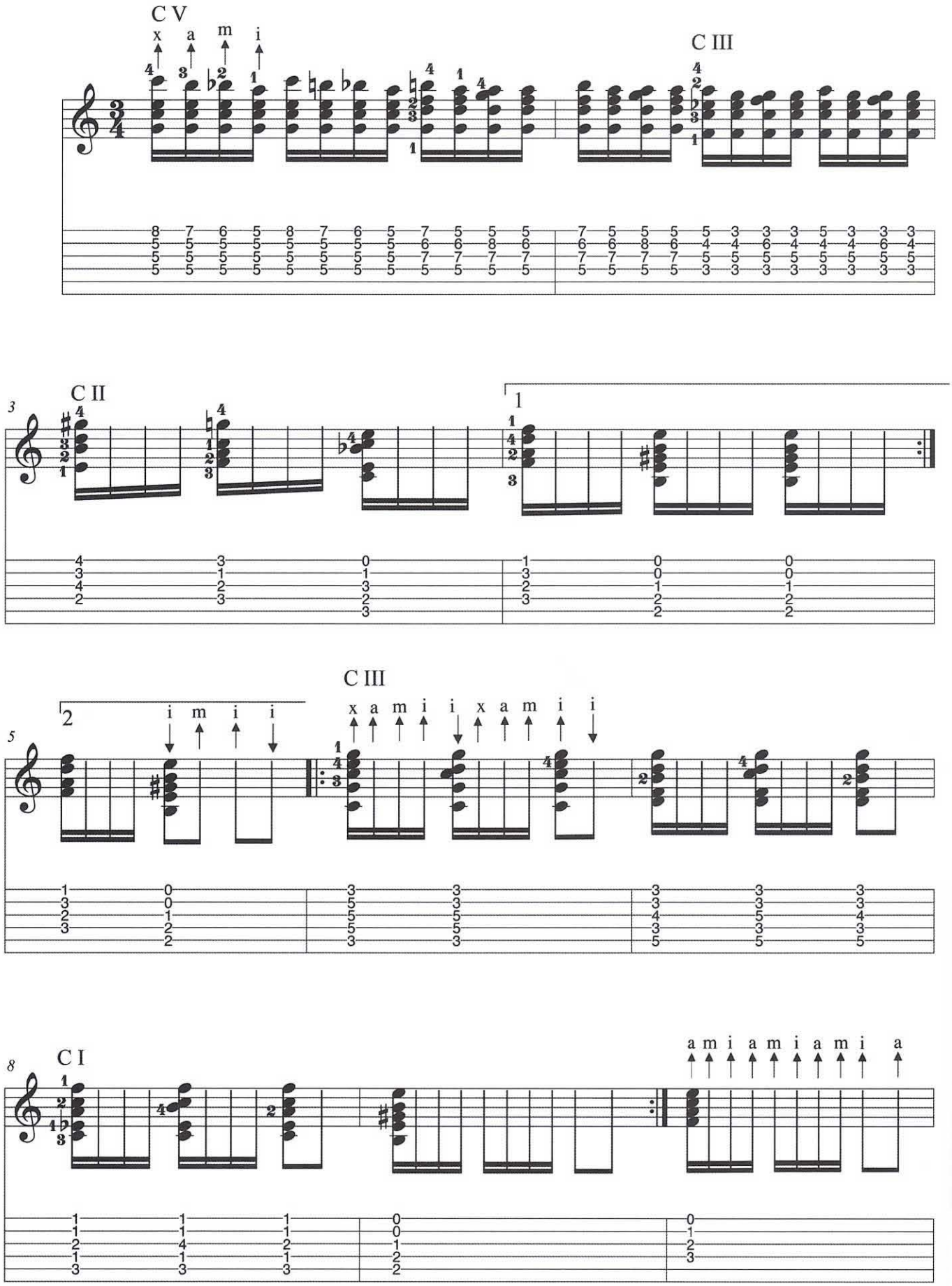
pista *track* 99

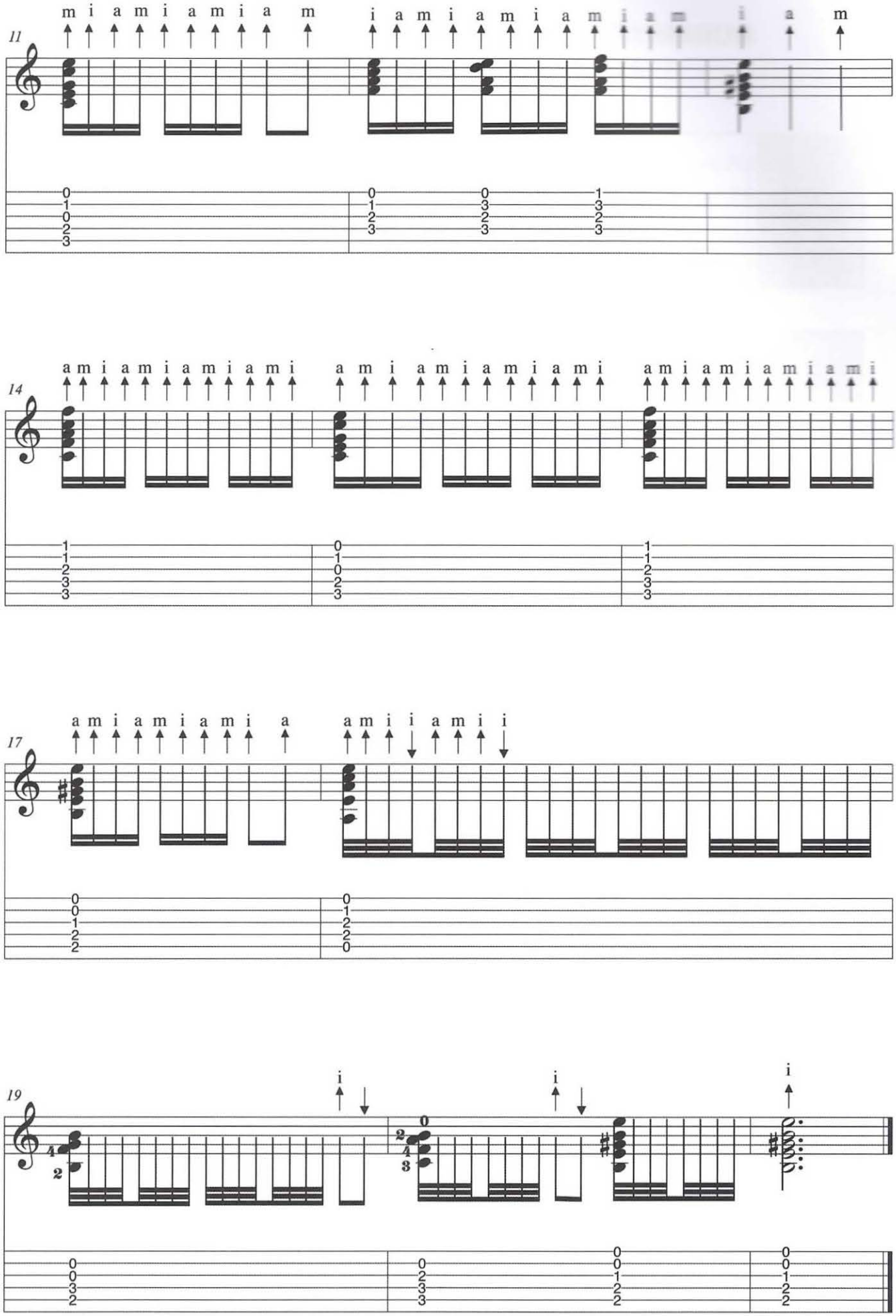
RITMO EN DOCE

Estudio de rasgueados

Rasgueado study

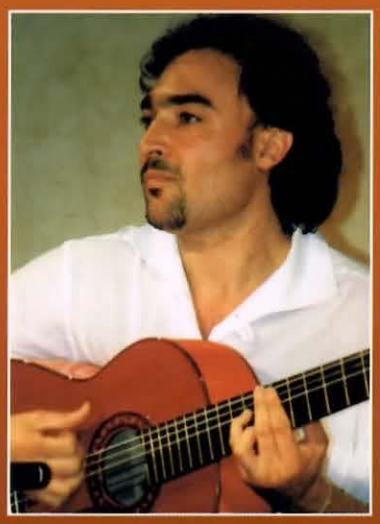
Juan Lorenzo




11
m i a m i a m i a m
i a m i a m i a m i a m
i a m
14
a m i a m i a m i a m i
a m i a m i a m i a m i
a m i a m i a m i a m i
17
a m i a m i a m i a
a m i i a m i i
19
i
i
i

INSTRUCTIONAL • DIDÁCTICA

JUAN LORENZO



Nacido en Italia, de origen español. Ha alcanzado, por méritos propios, un lugar privilegiado en el panorama flamenco europeo. Completó sus estudios musicales en Sevilla con Mario Escudero y Miguel Pérez, tocando también en los tablaos más selectos de la ciudad.

En 1996 fundó su propia compañía llamada "Flamenco Libre" ofreciendo giras por Italia, España, Francia, Inglaterra, Alemania, Suiza y Túnez. Ha formado dúo con el guitarrista clásico Flavio Sala y ha tocado con orquestas de Europa, Estados Unidos y Rusia. Intervino en la grabación del vídeo "La Feria de Abril" con la Fundación Cristina Heeren de Sevilla.

En su extensa carrera profesional ha colaborado con prestigiosos artistas internacionales como Víctor Monge "Serranito", José Luis Postigo, Merengue de Córdoba, Oscar Herrero, José de la Tomasa, José Greco, Antonio Márquez, Andrea Bocelli, M. Reyes de "Gipsy Kings", Al di Meola...

Interesado por la enseñanza del flamenco, ha escrito numerosos ensayos, libros y métodos. Se ha convertido en uno de los profesores de guitarra flamenca más solicitados dentro y fuera de Italia.

Born in Italy of Spanish parents. B his own merits he has earned privileged place on the Europe flamenco scene. He studied music Seville under Mario Escudero an Miguel Pérez and played in the city most select 'tablaos'.

In 1996, Juan Lorenzo founded h own flamenco company, calle 'Flamenco Libre', and has toured Ita Spain, France, England, Germany Switzerland, and Tunisia. He ha played together with classical guitar Flavio Sala and with orchestras Europe, the United States and Russia. He took pa in recording a video entitled 'La Feria de Abril' w the Cristina Heeren Foundation of Seville.

In his extensive career he has collaborated w prestigious international artists like Víctor Mon 'Serranito', José Luis Postigo, Merengue Córdoba, Oscar Herrero, José de la Tomasa, Jo Greco, Antonio Márquez, Andrea Bocelli, M. Rey of the 'Gipsy Kings', Al di Meola and others.

His interest in teaching flamenco has led him write numerous essays, books and methods, and has become one of the most sought-after flame guitar teachers in Italy and elsewhere.

Nuevo y completo trabajo pedagógico especialmente indicado **para la práctica y desarrollo de la técnica de la guitarra flamenca**: rasgueados, alzapúa, trémolo, picado, golpe... **Recomendado** como método de estudio **imprescindible para la formación del guitarrista flamenco**.

La guitarra flamenca se identifica por un **sonido característico** debido básicamente a su **particular técnica**, por lo que en este libro se recoge una **amplia selección de ejercicios progresivos** que permitirán al alumno **un eficaz y gradual aprendizaje** consiguiendo alcanzar, con el entrenamiento, **una mejor preparación y destreza para abordar con éxito el toque flamenco**.

Como **complemento esencial** a los ejercicios **se ofrece al estudiante un disco** adjunto para **escuchar todos los estudios a una velocidad más lenta**.

***A new and complete series of exercises** espe designed **for practicing and developing flamenco gu technique**: rasgueados, alzapúa, trémolo, pica finger tapping, etc. **Essential for the flamen guitarist's training**.*

***The characteristic sound of flamenco guitar** music the result of its **particular technique**. This boo contains **a wide selection of progressive exercises** help the student **advance gradually and effectiv** along the road **to becoming a skilled, succes flamenco guitar player**.*

*The book comes with a CD so **the student can hear the exercises played at slow speed.***

P.V.P.

acordes CONCERT
ACORDES CONCERT
Tel.: (+34) 91 896 18 9
www.acordesconcert.com

Y PUBLI
XERCISE
AMENC
R BOOK/
49362 013
$44.
9 788493